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IN CHURCH AND CHURCH SCHOOL

music ministry

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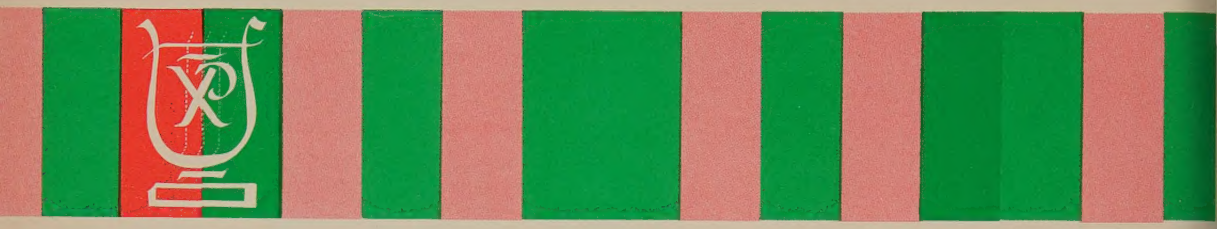

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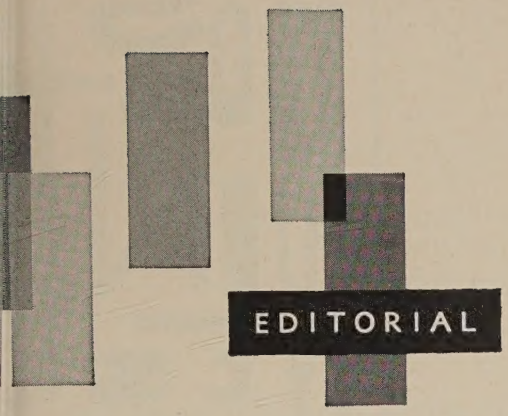


these are for you

As we stand upon the threshold of summer, our minds naturally turn to thoughts of vacations, leisure time and travel. Elsewhere in this issue is an invitation to go West for the biennial meeting of NaFOMM—a week of inspiration, instruction and good fellowship—an ideal opportunity to combine vacation with self-enrichment. ¶ But if Southern California is out of your range, additional opportunities to increase your ability as a church musician are also described. Each conference and school is staffed with a faculty of technical experts who are also dedicated churchmen. The Methodist Church provides these opportunities for you. Your response evidences the degree of seriousness with which you approach your task in the ministry of music. ¶ Many local churches provide scholarships or expense funds not only for their choir directors and organists but also for choir members and talented young people who wish to attend these institutes. This wise investment provides bountiful dividends for the local congregation. ¶ So, wherever you live and whoever you are, if you wish to improve the music in your church, if you are interested in improving your own leadership ability and increasing the effectiveness of your service, plan your summer to include attendance at a church music conference sponsored by The Methodist Church.

V Earle Copes

To the average American in this luxury-laden year of 1961 the nineteenth-century injunction to "Go West, young man" may sound archaic and irrelevant. To Methodist musicians, however, irrespective of age or sex, the slogan signifies a warm but urgent invitation to attend the biennial conference of NaFOMM, the National Fellowship of Methodist Musicians, which will be held August 6-11 in San Diego on the scenic campus of one of Methodism's newest schools—California Western University.

The 1961 conference will be the fifth national meeting of this young but vital organization, previous conferences having been held in Wisconsin, Massachusetts and Texas. The San Diego meeting will mark NaFOMM's first major conference in the Far West, thus implementing the long-range plan to locate the national conferences in every section of our land, "from sea to shining sea."

It is difficult to measure adequately the benefits that participation in these national conferences affords. Yet I am sure that the hundreds of NaFOMM'ers who in recent years have built attendance into their summer plans would want this invitation to call attention to certain particular benefits that these conferences have brought.

Fellowship

The National Fellowship of Methodist Musicians is an inclusive "Fellowship in service" to which all music leaders across our church should belong. However, those not belonging to NaFOMM are not prevented from attending the San Diego conference, for the payment of the registration fee will automatically place their NaFOMM membership into effect. But a *fellowship* is significant and rewarding only when it possesses the quality of real fellowship. The experience of sharing with others who have the same aspirations and obligations not only enlarges the know-how of the sharers but also adds to the spiritual enrichment that sincere fellowship in service provides.

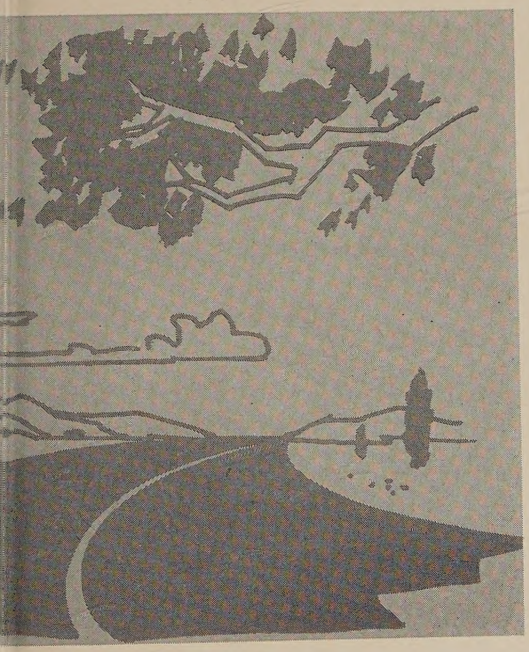
So *Go West* for *Fellowship*—the fellowship of worshiping together, of studying together, of singing together, of playing together, of planning together, and finally, at the end of the conference, of making our common dedication to the musical service of our Lord and his Church.

Recreation

The conference Program Committee, realizing that many NaFOMM'ers will

y J. EDWARD MOYER

want to combine the conference with family vacations, has planned the week's schedule to provide time for the unparalleled opportunities for vacation enjoyment that Southern California affords. Not only will free time be provided, but periods for fel-



lowship and recreation will be structured into the program.

So, *Go West* for *Recreation*—for yourself and for your family.

Information and Inspiration

If the church musician is to grow, he must continually feed his store of technical knowledge and add to his spiritual resources. The program leaders for the San Diego Conference were chosen because they combine excellence of insight and craftsmanship with spiritual fervency. Whether we are sitting at the feet of one of our respected bishops or pastors, or preparing an oratorio, or enlarging our knowledge of repertoire or technics, or discussing meaningful musical experiences for persons of all ages, we will be guided by persons who are both skilled and dedicated.

Go West for *Information* and *Inspiration,* and at the end of the week you will return to your local field of service not only a more competent church musician but also a more inspiring one.

Participation and Vocation

If NaFOMM is to continue as a dynamic power for good across the church, we its members must not only take strength from it but must give strength back to it as well. So, as we meet in conference, jurisdictional and national sessions, we must hold church-wide discussions of the unresolved problems and unfulfilled opportunities that face Methodist church music. Accordingly, attention will be given to these dynamic issues in the business sessions and in the various classes at San Diego. As we enter creatively into these essential discussions, we shall find our sense of vocation being stretched beyond the limits of our own local church responsibility to the point where we join the growing fellowship of those who are concerned about music in all our churches and who give continuing service in the effort for better music throughout Methodism.

So, *Go West* for *Participation* and *Vocation*. Make your contribution to the consideration of our common concerns.

Perhaps you have already made your plans to attend the 1961 conference. If not, we urge you to consider carefully whether for a rich experience in fellowship, for an enjoyable family vacation, for a tremendous resource of information and inspiration, for a rich opportunity to identify yourself significantly with the music program of the church we serve, you should plan now to GO WEST this summer. We hope to see you in San Diego!

WITH SOUND

For centuries the sound of the trumpet has been used to praise God. And before monotheism trumpets were used in religious rites by primitive peoples.

Josephus, a Jewish historian, describes the two trumpets God instructed Moses to make (Numbers 10) as tubes a little less than a cubit in length, somewhat thicker than flutes, of pure silver with rather elongated bells and producing a shrill, distinct sound. Under the authority of Moses the blowing of these trumpets was a function reserved for the priests.

Both books of Chronicles record the sounding of trumpets in connection with worship and the rejoicing of the people. Singing with wind instrument accompaniment has a biblical heritage: "And it was the duty of the trumpeters and singers to make themselves heard in unison in praise and thanksgiving to the LORD . . ." (II Chronicles 5:13). Josephus also states that two hundred thousand silver trumpets were used in the great temple of Solomon at Jerusalem.

Other biblical references to the trumpet are numerous. In each instance its use was related to an event of great importance.

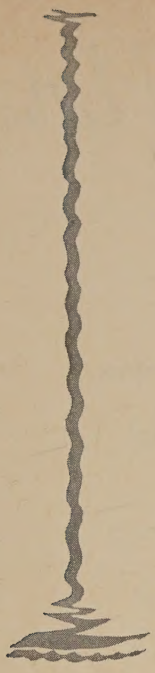
During the Middle Ages kings and noblemen enjoyed exclusive right to use the trumpet for religious and ceremonial occasions. J. A. Kappey, a contributor to the first edition of Grove's dictionary, reports that in 1620 when J. H. Schein, one of Bach's predecessors at Leipzig, chose trumpets and timpani for his setting of Psalms 150 for a wedding of common citizens, he was taken to task by the Saxon court.

During this period in France trumpets were also used in the Romas Mass to augment the ceremony of the consecration of the host. The people were required to observe the consecrated wafer. When the priest raised up the host so it could be seen by all the people, the dramatic moment was enhanced by the sound of trumpets.

During the latter part of the seventeenth century and the beginning of the eighteenth century Italian church musicians produced many instrumental works for the church. The Bologna School especially produced serious works for trumpet and string orchestra. Michael Praetorious, a German student of Italian methods, enjoyed filling the church with instrumental sound. However, the sounds emanating from the trumpets of his time were not as easily blended as those of our modern instruments. In the third book of his *Syntagma Musicum* he explained how certain of his concerti were to be performed. He desired that five, six or seven trumpeters be stationed in a special place just outside the church in order that the loud sounds would not deafen the musicians within.

By 1768 no less a person than Wolfgang Mozart was commissioned to compose a trumpet concerto to be performed before the court, the occasion being the dedication of a new orphanage in Vienna.

Trumpets of former times were difficult to play with good tone and intonation. Today however, with a long and illustrious history, the trumpet is a refined instrument capable of being played with beautiful tone and excellent intonation. Trumpet teachers in our schools and colleges are preparing students with adequate technique and musicianship worthy of performance in our churches. The list of music at the close of



OF TRUMPET

BY HELEN R. TROBIAN

this article demonstrates the availability of a usable body of literature.

In addition to the music listed descants to hymns are highly recommended for trumpets. As a member of the Blennerhassett chapter (Parkersburg, West Virginia) of the American Guild of Organists, I was privileged to assist (with two other trumpeters) in a hymn festival directed by Professor Lawrence Apgar of Earlham College. The trumpet descant we played on the last verse of "All Hail the Power of Jesus' Name" was a striking climax for the festival.

The solos listed are suitable for prelude or postludes; the slow movements are effective as offertories or interludes during a service.

The chorale concertatos represent exceptionally fine use of the combination of organ, choir, congregation and instruments. Paul Bunjes' concertato on "A Mighty Fortress Is Our God" was prepared to enrich a Reformation festival service. It consists of a chorale for organ alone followed by stanza one with congregation in unison with organ. Stanza two is for mixed chorus. The third stanza uses three trumpets with organ and the congregation in unison. Stanza four also uses organ and congregation but adds a treble descant and two trumpet parts, one in unison with the melody, the other in unison with the descant. Trumpet and choir parts are available separately.

The chorale concertato by Harald Rohlig is for choir, congregation, flute, trumpet and organ. This is splendid material with no special difficulties. It begins with an intrada and chorale for trumpet and organ, followed by stanza one of the hymn for choir and organ. A ritornello for flute and organ is followed by stanza two, sung by congregation and a junior choir. Stanza three is a pastorale for organ. The choir sings the fourth stanza a cappella, and another ritornello for flute and organ follows. All forces unite for the last stanza with the choir singing countermelodic alleluias.

TRUMPET AND PIANO

Bach-Kent: "Arioso" from *Cantata No. 156* (YP)
Baines: *Pastorale* (YP)
Corelli-Fitzgerald: *Sonata VIII* (YJ)
Malotte-Lake: *The Lord's Prayer* (YP)
Mozart: *Concerto in B-flat* (XH)
Pergolesi: *Sonata No. 12* (XH)

(*Continued on page 44*)

Why I Am a Methodist

I felt th' impressions in my youth,
To seek immediate for the truth;
Tried ev'ry sect, among the rest,
I went to hear the Methodists.
I watched their rules and ways at first
With care, suspicion, and mistrust,
I found their doctrines were the best,
And I became a Methodist.

Dread guilt around my heart entwined,
And all my sins rushed in my mind;
My heinous crimes and wretchedness
Were shown me by the Methodists.
And when I saw my wretched state,
I sought the healing streams of grace,
And then the Lord my soul did bless,
And I did join the Methodists.

Some prophesied they'd come to naught,
And in some years would be forgot,
But still their numbers do increase,
And God will bless the Methodists.
Yes, bless the Lord, I do expect
There're Christians saved of ev'ry sect,
And when their highest joys express,
There're millions of the Methodists.

I love God's people ev'ry where,
Who do their Saviour's image bear,
But candidly I do confess,
That I prefer the Methodists;
I hope that all who hear my song,
Will let their charity more abound,
And when we're called from earth to rest,
We'll hear the shouts of Methodists.

Editor's Note: The above hymn is typical of many sung in the early 1800's when denominationalism was stressed in our country. Authorship unknown.

AT YOUR OWN RISK

BY ALICE F. STACEY

Someone has been talking up your attendance at a workshop or conference on church music. You have about decided to attend. You should know the facts and be aware of what may happen.

As it is now, you're doing the best you can. No one should expect you to do any more in your situation—s m a l l church, no money for music, few choir singers, no tenors. It's pretty hopeless, and you're just waiting for someone else to take over. Then don't go to the workshop, or you'll lose some of your best excuses.

You'll discover that there are other small churches where there are problems, too. Or maybe it's a larger church with a professional musician who serves as minister

of music. If you listen, you'll find that having more singers doesn't mean there are automatically no difficulties.

Money for music? Money isn't all it takes, for money will buy poor music, too. So you've lost another excuse. The hymnal you have is full of good music suitable around the year. But it does require time and thought and selling to your fellow-workers as choir material.

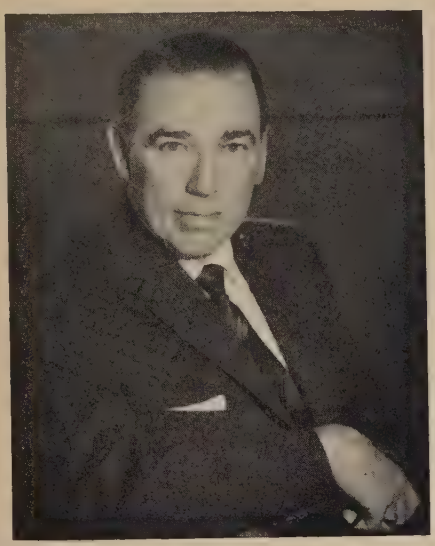
You'll sing some interesting new numbers in a repertory group. You'll find some you would like to use with your choir; these you could do this year; those, in the future when perhaps you will have added some singers. Charge to your church? No, the budget won't stand it this time. You'll begin a campaign for an increased allotment next year. If you're still stuck with the choir next year.

The display of materials contains more items for that future music budget. But here are some things you need now, even if the cost comes out of your own pocket. You'll have a hard time here, keeping yourself in line. And if you exercise too much restraint, you'll wish you hadn't. Perhaps you'd better not go near the display at all.

You may join a group where the leader demonstrates working with children. Perhaps you will see her using methods that you have timidly tried with your church school group. You may say to yourself, "We are doing that." The danger here is in feeling self-satisfied and complacent. You are already an expert! Well, not quite. It's just too much to expect that everything you've been doing is wrong. Some things are sure to be right, and you can start there.

No multiple-choir system in your church? And why not? You may feel a trifle guilty about now, when you hear all the others telling about their cherubs through senior-high groups. But keep on listening and you may find you need to lay careful groundwork and enlist much reliable aid before jumping in with both feet. Listen long enough and you may find that even the experts do not agree, so there is danger in taking *in toto* anyone else's system. They'll agree that children need and deserve music—you take it from there.

(*Continued on page 44*)



presenting

Clarence Mader

MEET Clarence Mader, outstanding organist, teacher and composer, and a featured faculty member for the forthcoming NaFOMM conference. Mr. Mader's recital and classes on organ technics promise to be brilliant high lights of the week-long conference.

Clarence Mader has been organist at Los Angeles' Immanuel Presbyterian Church since 1929 and a member of the Occidental College faculty since 1955. He has appeared at a dozen conventions of the American Guild of Organists, including the New York conventions of 1935 and 1956. Equally at home with contemporary and Baroque music, he has given first performances of numerous modern works and has appeared as soloist in many Bach festivals.

Mr. Mader's early study was in Easton, Pennsylvania, where he held his first organ position at the age of thirteen. He completed his schooling in California but later returned to New York for organ study with the noted performer and teacher Lynwood Farnam.

As a teacher Mr. Mader has helped develop some of the nation's leading young organists: David Craighead, Max Miller, John Hamilton, Robert Prichard, Lloyd Holzgraf and Ladd Thomas.

Mr. Mader's compositions include many organ works, chamber music, a Christmas cantata "Make We Merry," a sacred opera "The Vision of St. Stephen," and incidental music to T. S. Eliot's "Murder in the Cathedral."

It is a privilege to welcome Clarence Mader to the roster of distinguished faculty for the 1961 NaFOMM conference to be held August 6-11 at California Western University, San Diego, California.

CHURCHLY ? TEXTS

by JOHN R. VAN NICE

The bells of hell go ting-a-ling-a-ling,
For you but not for me;
The blessed angels sing-a-ling-a-ling,
Through all eternity.

O death where is thy sting-a-ling-a-ling
O grave thy victory?
No sting-a-ling-a-ling, no ting-a-ling-a-ling,
But sing-a-ling for me! [1]

If any clergyman would slip this little jingle—it can scarcely be dignified by being called a hymn—into his service as the opening musical selection or the anthem, it would doubtless produce wails of consternation and anguish from even the most somnolent of his congregation. It might be that he could dispense with the sermon entirely —in case his resignation had not been demanded before the service had proceeded that far.

While it is obvious that such a text, attributed somewhat questionably to one of the more zealous evangelistic church groups, would receive an uncomfortable reception in most of our churches, it is equally obvious that there can be difficulty in establishing hard and fast rules for the selection of appropriate texts for our hymns. This is made so by the differing cultural backgrounds from which the people of our congregations come. Some are perfectly at home with Shakespeare, others with Tennessee Williams, while still others seldom rise above the comic book level. This imposes a complicated obligation upon those who are responsible for selecting appropriate vocal music for the church service.

In order to arrive at a logical basis for the selection, it is well to consider the sources of the texts under consideration. The most logical source is the Bible, and, while some texts are taken directly therefrom, some may be adjusted slightly for metrical reasons or for reasons of rhyme without distorting or destroying the intent of the original words. Perhaps the most famous of such adjustments has been made in the twenty-third Psalm as it appears in the *Scottish Psalter* of 1650. (See *The Methodist Hymnal,* No. 70.)

Another excellent, although perhaps not so unimpeachable source, is the *Apocrypha,* those fourteen books included in the Vulgate but not usually found in the Protestant Bible.

There are other ancient manuscripts which, although not biblical nor apocryphal, contain many Christian thoughts. Among them are the *Oxyrhynchus Manuscript* from Oxyrhynchus, Egypt, and the *Dead Sea Scrolls.* The latter are specially interesting because they are still an almost untapped source of texts.

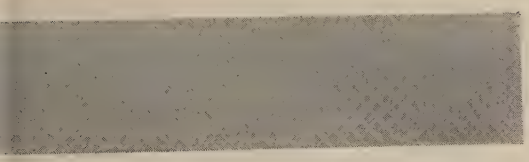
The great poets and dedicated men of religion with poetic bend are sometimes reputable sources of significant expression. However, any venture beyond their free rendering of religious ideas should be made with a considerable degree of circumspection. As a matter of fact, some of the early

[1] H. W. Foote: *Three Centuries of American Hymnody,* page 269. Reprinted by permission of Harvard University Press, publisher.

Christian writers have written hymns which, while they were successful for the time in which they were written, appear uncomfortably morbid after a shift in theological emphasis to the joyful aspects of the Christian faith.

Surely, although with all respect for the talents of Charles Wesley who wrote it, we would be forced to concede that this hymn, which appeared in *The Methodist Hymnal* of 1835 (No. 557), would receive a questionable reception by our contemporary ministers and congregations.

Ah, lovely appearance of death!
What sight upon earth is so fair?
Not all the gay pageants that breathe,
Can with a dead body compare:
With solemn delight I survey
The corpse, when the spirit is fled;



In love with the beautiful clay,
And longing to lie in its stead.

As one can see, it is a large order—the selection of hymns with genuinely sacred texts. Yes, and the above suggestions could easily obscure the forest as we scrutinize single trees. Can the method be simplified? Let us try:

Hymns are most often sung by congregations or on behalf of congregations. If there are persons within the hearing of these selections who have never heard of God or of Jesus Christ or have never been associated with any Christian concepts, what will be their impression of the Christian faith if they base their opinion on the words of the hymn?

Can *you* "sell" the great ideas of Christianity by your selection of hymns?

O Perfect Love

text by Dorothy B. Gurney
tune by Joseph Barnby
The Methodist Hymnal, No. 431

by MICHAEL DAVES

The home at Pull Wyke, Ambleside, England, was alive with activity. Time for the wedding had almost arrived. In the living room two excited women were checking final plans.

"Invitations, recording gifts, presents for bridesmaids. Oh, Dorothy, I hope that I haven't forgotten anything."

"Don't you worry about a thing," said Dorothy Blomfield. "Soon you'll be Mrs. Hugh Redmayne."

"I'm so excited," her sister said as she sat down at the piano. While Dorothy picked up wrappings from wedding presents, her sister played popular tunes. Then she opened the hymnal and played "O Strength and Stay, Upholding All Creation." The hymn was a translation of an ancient Latin hymn which had been set to music eight years earlier by John Dykes.

After they had sung the hymn, Dorothy's sister said, " 'Strength and Stay' is one of my favorite hymn tunes. I wish the words were suitable for a wedding." Then she turned to Dorothy and said, "What's the use of having a sister who writes poetry if she cannot write words for that tune? That would be a wonderful present. Will you do it, Dorothy?"

"Well," said Dorothy reluctantly, "if no one will disturb me, I'll go to the library and try."

Secluding herself in the library, she pictured the wedding about to take place. She could see the bride and groom kneeling before the altar. She could hear the words of the ancient ritual read by the minister. Putting pen to paper, twenty-five-year-old Dorothy Blomfield wrote "O Perfect Love" in only fifteen minutes. The first verse reads:

O perfect Love, all human thought transcending,
Lowly we kneel in prayer before Thy throne,
That theirs may be the love which knows no ending,
Whom Thou for evermore dost join in one.

The song was sung at the wedding a few days later in the summer of 1883. It was set to music by Joseph Barnby and used at the wedding of the Duke of Fife and Princess Louise of Wales on July 27, 1889.

gospeL SONGS

By James R. Sydnor

PART II

Millions of people during the past century have had opportunity to test and accept or discard gospel songs. Most of our major hymnals which have made any serious attempt to be discriminatingly inclusive, rather than exclusive, have included some gospel songs. Listed below as samples are gospel songs which appear in each of three standard hymnals of denominations which serve the entire United States and Canada. (*The Methodist Hymnal* 1932, *The Hymnary* of the United Church of Canada 1930, and *The Hymnbook* 1955, produced jointly by five Presbyterian or Reformed bodies):

He leadeth me.
I am Thine, O Lord.
More love to Thee.
I need Thee every hour.
What a Friend we have in Jesus.
Jesus, keep me near the cross.
I love to tell the story.
Savior! Thy dying love.

What are some of the objections which have been leveled at gospel songs from the standpoint of text? Here are two.

1. Certain gospel song texts are oversimplified. As was pointed out earlier, many of our gospel songs were first issued in one of scores of Sunday school songbooks which flooded the country in the latter part of the last century. For example, several million copies of Lowry's *Royal Diadem, Bright Jewels,* and *Pure Gold* were published for use in local Sunday schools and Sunday school conventions. While these gospel songs have since appealed to millions of adult minds, they frequently were first issued for the child mind.

"Tell me the old, old story" was written, according to its author, Miss Hankey, when she was "weak and weary" after an illness. She realized that simple thoughts in simple words are all that most people can bear in sickness.

Such considerations for the mental limitation of children, the ill, and the unlettered led many authors to strive to be plain and obvious in their gospel song texts.

Simplicity, clarity, and directness, of course, are virtues in hymns as well as in sermons. Laymen with several university degrees appreciate this as much as a humble laborer with only a high school diploma or less. However, keeping in mind the average intelligence and culture of American congregations, we run a serious risk of not challenging, even of boring, many earnest Christians by using hymn texts which, though sacred, lack the kind of logical development and spiritual challenge found, for example, in many sermons.

To be specific, I have scrutinized the faces of scores of congregations engaged in singing this gospel song:

I can hear my Savior calling,
I can hear my Savior calling,
I can hear my Savior calling
"Take thy cross and follow, follow Me."
Where He leads me I will follow,
Where He leads me I will follow,
Where He leads me I will follow,
I'll go with Him, with Him all the way.[1]

[1] E. W. Blandly.

All too frequently during the singing of this song I have observed wandering, vacant stares on the faces of the congregation. Why? Although the people were willing Christians, the text, while factual, simply did not hold their interest. The author had a good idea but he did not develop it. Repetition up to a point is a legitimate device for learning truth. After that point it ceases to have value.

By contrast, I have rarely seen a congregation thoughtlessly sing the following hymn, which deals likewise with the thought of following Christ:

Lead on, O King Eternal:
We follow, not with fears;
For gladness breaks like morning
Where'er Thy face appears;
Thy cross is lifted o'er us;
We journey in its light:
The crown awaits the conquest;
Lead on, O God of might.[2]

This very popular and easily sung hymn will give to any attentive singer a thought-provoking concept of Christian discipleship.

Christian leaders have a responsibility to build up their followers into mature disciples of Christ who have a clear, defensible reason for their faith. Well-developed texts of hymns are educational tools which should be used with discrimination.

2. Some gospel songs give an erroneous impression of Christian truth. I have in mind two familiar gospel songs. I hesitate to criticize them because I know that they have been hallowed by long use, and yet I feel that they should be re-evaluated. The first song text is as follows:

Pass me not, O gentle Saviour,
Hear my humble cry;
While on others Thou art smiling,
Do not pass me by.
Saviour, Saviour,
Hear my humble cry;
While on others Thou art calling,
Do not pass me by.[3]

Jesus said, "Him that cometh to me I will in no wise cast out."[4] While some religious thinkers may be able to justify this song by Fanny Crosby, it is entirely possible that many singers could gain the impression that our Master was reluctant and capricious and that

[2] Ernest W. Shurtleff, 1888.
[3] Fanny J. Crosby, 1868.
[4] John 6:37.

(Continued on page 42)

"Beauty for Ashes"

By EDITH LOVELL THOMAS

Leader: O LORD . . . how excellent *is* thy name . . . When I consider thy heavens . . . the moon and the stars . . . What is man that thou art mindful of him? (Ps. 8:1, 3, 4 King James Version)
Speech Choir: In the beginning God created the heaven and the earth . . . and darkness *was* upon the face of the deep. . . . And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he *made* the stars also. (Gen. 1; 1, 2, 16 KJV)
1st Voice: Haydn, the composer, declared, "Often when contending with all kinds of hindrances . . . within me a secret feeling said, *Here below care and grief prevail . . . perhaps your labors may be the source whence the man overladen with cares . . . may derive a little rest and refreshment!* Let us follow Haydn's music which proclaims, "The heavens declare the glory of God."
Piano or *Organ:* "Creation," No. 66.[1]
Speech Choir: In him was life; and the life was the light of men. (Jno. 1:4 KJV) Christ made his own mission from the words of Isaiah:
2nd Voice: The Eternal has consecrated me, and sent me with good news for wretched men, . . . (Is. 61:1, Moffatt[2]) . . . To comfort all that mourn; . . . to give them beauty for ashes. (Is. 61:2, 3, KJV)
1st Voice: The disciples asked Jesus,
Speech Choir: "Who is really greatest in the Kingdom of Heaven?"
1st Voice: He called a child to him . . . and he said,
2nd Voice: "I tell you, unless you change and become like children, you will never get into the Kingdom of Heaven at all." (Mt. 18:1-3, Goodspeed[3])
Speech Choir: You must not adopt the customs of this world but . . . be transformed so that you can find out what God's will is. (Rom. 12, 2, Goodspeed)
3rd Voice: For the autobiography of a life utterly changed see hymn No. 209. "John Newton . . . an infidel and libertine . . . Was by the rich mercy of our Lord . . . pardoned . . . And appointed to preach the Faith He had labored long to destroy."[4]
Hymn No. 209, "Amazing Grace," John Newton.
Prayer for transforming changes in ourselves.
Hymn No. 27, "May the Grace of Christ," Newton.

[1] All numbers refer to *The Methodist Hymnal.*
[2] *The Bible: A New Translation* by James Moffatt, Harper & Brothers, Publishers.
[3] J. M. P. Smith and Edgar J. Goodspeed, *The Bible, An American Translation.* Reprinted by permission of the University of Chicago Press.
[4] From his epitaph, written by himself.

on the folio

by CARLTON R. YOUNG

HOLY, HOLY, HOLY. This anthem is one of three Communion texts (others: *Lord Have Mercy Upon Us,* APM-171; *O Lamb of God,* APM-173) set in a refreshing contemporary tonal context. You will want to assimilate all the sound of this anthem through careful preparation. Sing each part until you are able to unconsciously know what is going on in rehearsal. The contrapuntal complexity will cause no end of grief unless a few moments are spent on each part alone. Point out to the choir that, with few exceptions, the vocal line is step-wise. Go over the first seven measures until each part is secure. Then move on rehearsing the men alone for the next four. In measure eight the altos retain the previous *B,* sopranos come from a fourth to G-sharp. Balance of anthem (measures 13-18) should give no difficulty.

THANKSGIVING. Don't be deceived by the easy look of this anthem. Chances are your choir will sing a shade flat on the opening note, *F*-sharp. If they do, there is little hope they will sing the first section in tune. Work carefully on pitch from the first sing through. Next, the quarter notes may wear a bit thin (there are fifty in the first twelve vocal measures). Work hard on the text with its natural accents; i.e., *beau*tiful, *good, true.* The result should add life to an otherwise dull rhythmic pattern. The division of the anthem between mixed and women's voices can be enhanced by a slightly slower tempo in the *d* minor section. Tempo for the remainder of the anthem should be 72 mm. for a half note.

The unison mixed passages will need 4′ support on the organ, due to the fact that the accompaniment is rather thick in addition to being written in the middle register.

BEAUTIFUL SAVIOUR. The term "transition anthem" has been used to describe just this type of composition. Another name might be "utility anthem." Just look at the possibilities for its meeting the needs of boys becoming tenors. The tenor line is unison with the exception of twenty-three notes that lie within the range of a sixth. SAB choir? Sing without the tenor line! The anthem could even be sung by a two-part mixed choir. Regardless of how it is sung, two factors must be established.

1) *Tempo.* About 60 for a quarter note. The two-bar introduction should be in the same tempo as the vocal entrance is to be sung. Never speed up or slow down an introduction or interludes unless so indicated in the score! The final page "maestoso" will kill the climax unless the timing is only slightly altered. The Amen may be sung with a quarter note equal to the previous half note.

2) *Melodic line* should be rehearsed in unison, perfecting each interval as you proceed. First strain may be sung by treble voices.

MEDITATION ON "VENI CREATOR." One of *Ten Meditations on Hymn Melodies* by the late Joseph W. Clokey, this straightforward arrangement should be usable by many organists. It may be played entirely without pedals, but if this is done, extreme care should be taken to insure absolute legato playing. This means detailed finger planning with the necessary substitutions. For guidance in determining proper phrasing, see No. 636 in *The Methodist Hymnal.* An interesting treatment of the first section is to play the bass line with pedals, the melody on a solo stop, and the inner parts on accompanimental stops. Judicious changes in registration between the three sections (indicated by quarter rests) will help sustain interest.

PRAISE YE THE NAME OF THE LORD. All choral libraries should contain some literature from the sixteenth-century English school. This easy SATB motet will serve as a good introduction to the style of this period. Two suggestions: *1*) Adhere to the confines of this hymn-like context; don't dramatize or exaggerate. *2*) At points of imitation avoid forceful entrances; for example, page three, "Ye princes come. . . ."

Do not retard the final measures first time, hold "throne" four full counts, rest two counts and attack the repeated phrase in tempo at a *piano* level. Final retard should not begin until the last three and one-half measures. Next to the last soprano note may be prolonged just a trifle as it moves down from *D* to *B*. Success of this anthem requires selling a devotional, subtle-style composition. The notes are not difficult, and herein is perhaps the real problem!

music ministry

HOLY, HOLY, HOLY	*Samuel Walter*
THANKSGIVING	*Frederick A. Snell*
BEAUTIFUL SAVIOUR	*arr. Carl F. Mueller*
MEDITATION ON "VENI CREATOR"	*Joseph W. Clokey*
PRAISE YE THE NAME OF THE LORD	*Christopher Tye*

folio folio folio

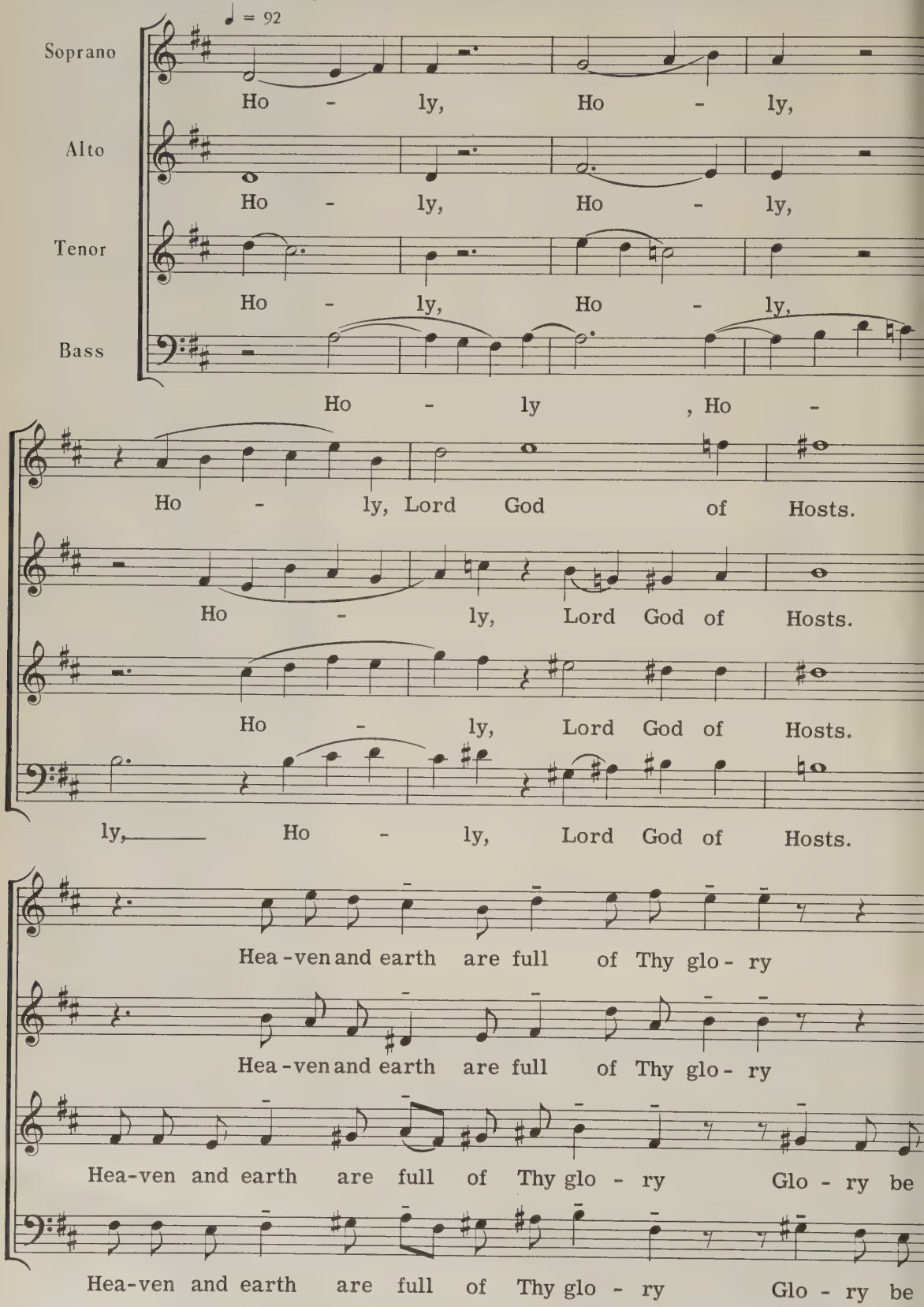
JUNE 1961

Holy, Holy, Holy

Communion and General Anthem for S. A. T. B. Voices

From the Communion Service

SAMUEL WALTE


♩ = 92
Soprano
Alto
Tenor
Bass
Ho - ly, Ho - ly,
Ho - ly, Ho - ly,
Ho - ly, Ho - ly,
Ho - ly , Ho -
Ho - ly, Lord God of Hosts.
Ho - ly, Lord God of Hosts.
Ho - ly, Lord God of Hosts.
ly, Ho - ly, Lord God of Hosts.
Hea-ven and earth are full of Thy glo - ry
Hea-ven and earth are full of Thy glo - ry
Hea-ven and earth are full of Thy glo - ry Glo - ry be
Hea-ven and earth are full of Thy glo - ry Glo - ry be

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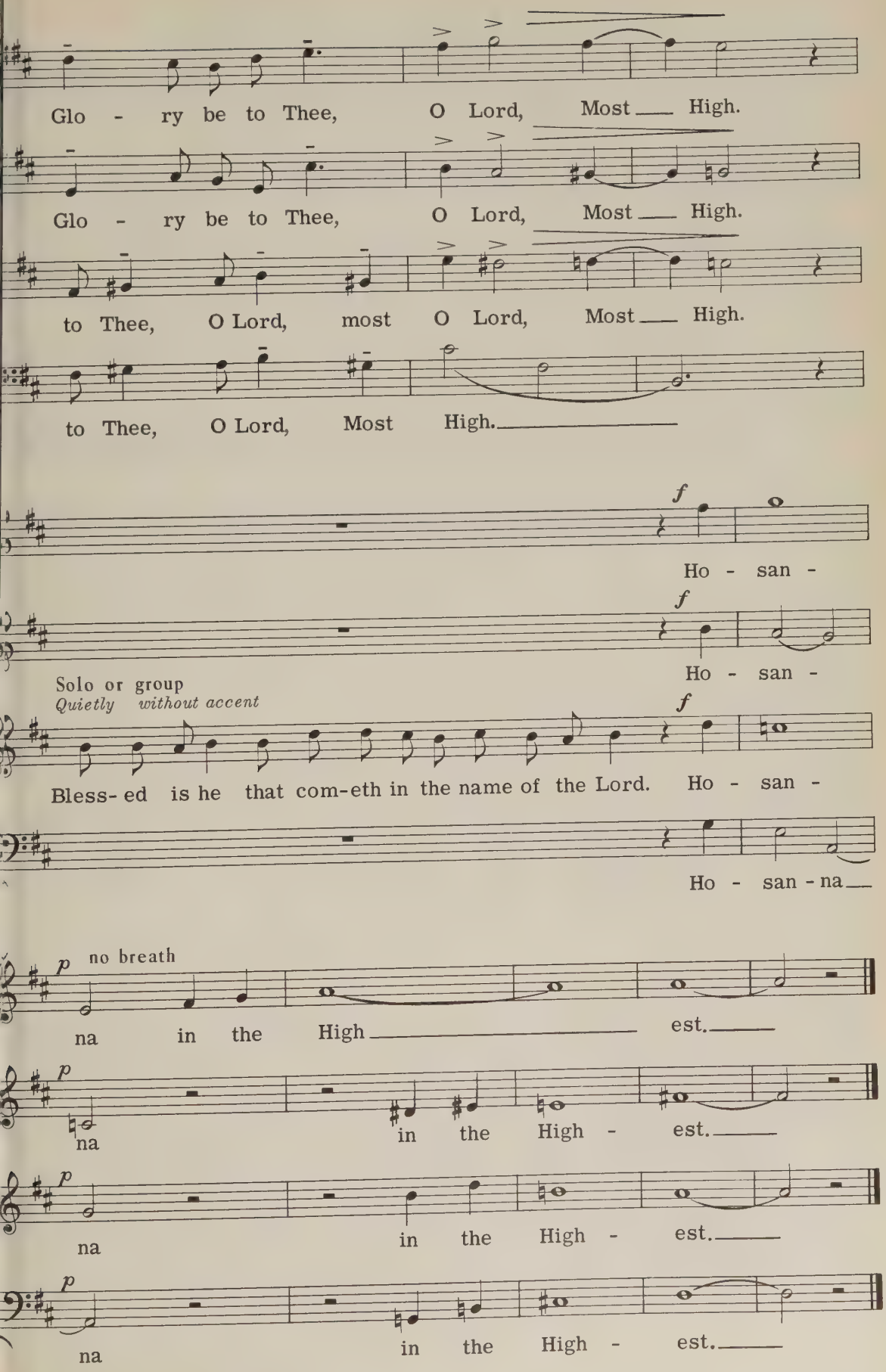
Price 18 cents

APM-172


Glo - ry be to Thee, O Lord, Most High.
Glo - ry be to Thee, O Lord, Most High.
to Thee, O Lord, most O Lord, Most High.
to Thee, O Lord, Most High.
f
Ho - san -
f
Ho - san -
Solo or group
Quietly without accent
f
Bless- ed is he that com-eth in the name of the Lord. Ho - san -
Ho - san - na
p
no breath
na in the High est.
p
na in the High - est.
p
na in the High - est.
p
na in the High - est.

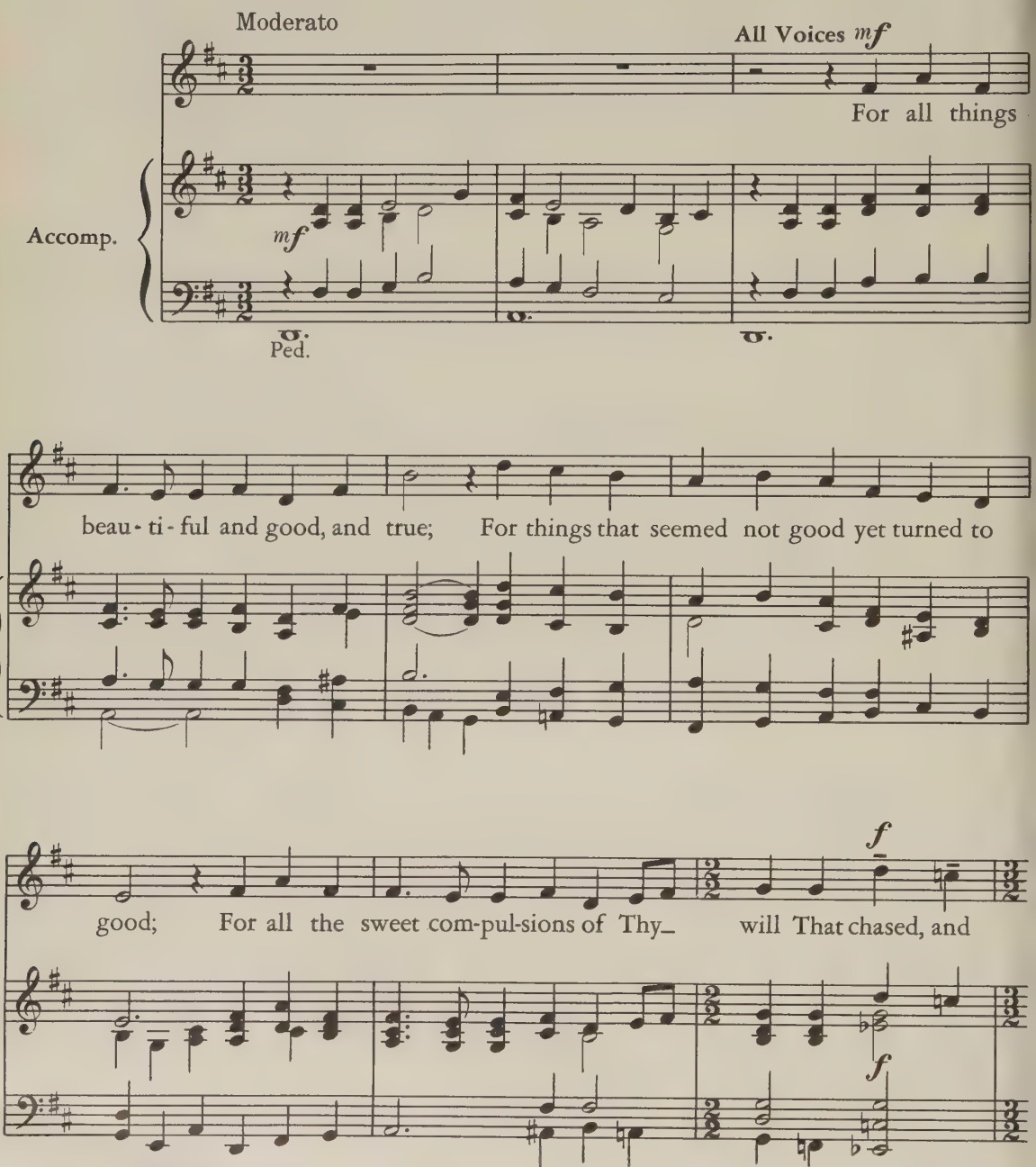
To the Choirs of St. Mark's Lutheran Church, Williamsport, Pa.

Thanksgiving

Anthem for Mixed Voices in Unison

JOHN OXENHAM* FREDERICK A. SNELL

NEW YORK: THE H. W. GRAY CO., Inc., 159 East 48th St., Agents for NOVELLO & CO., LONDON


Moderato
All Voices mf
For all things
Accomp.
mf
Ped.
beau - ti - ful and good, and true; For things that seemed not good yet turned to
f
good; For all the sweet com-pul-sions of Thy_ will That chased, and
f

*From "The Te Deums and the Sacraments" used by permission of The Pilgrim Press.

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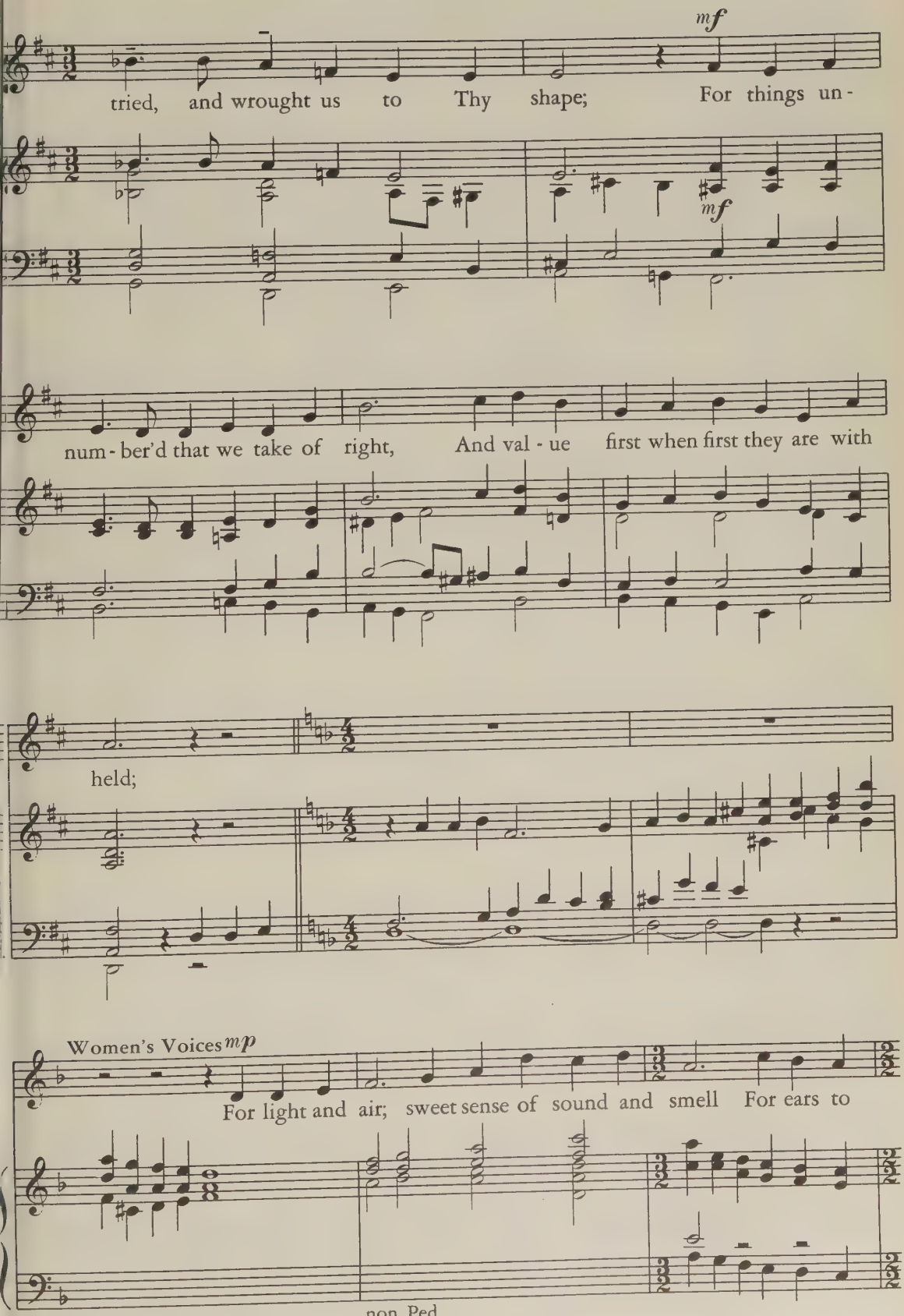
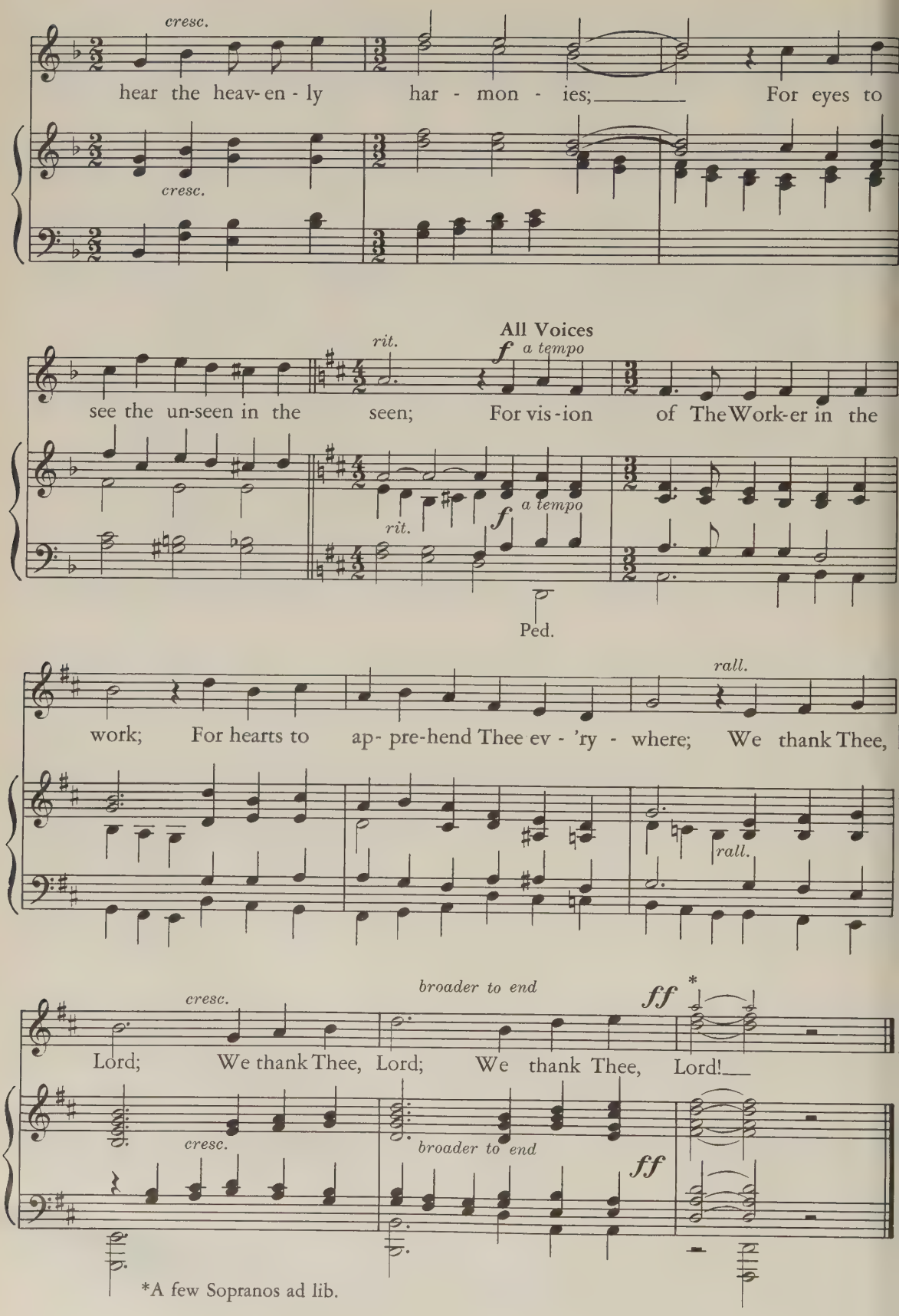
MZB-2150 Price 18 cents


mf
tried, and wrought us to Thy shape; For things un-
mf
num-ber'd that we take of right, And val-ue first when first they are with
held;
Women's Voices mp
For light and air; sweet sense of sound and smell For ears to
non Ped.

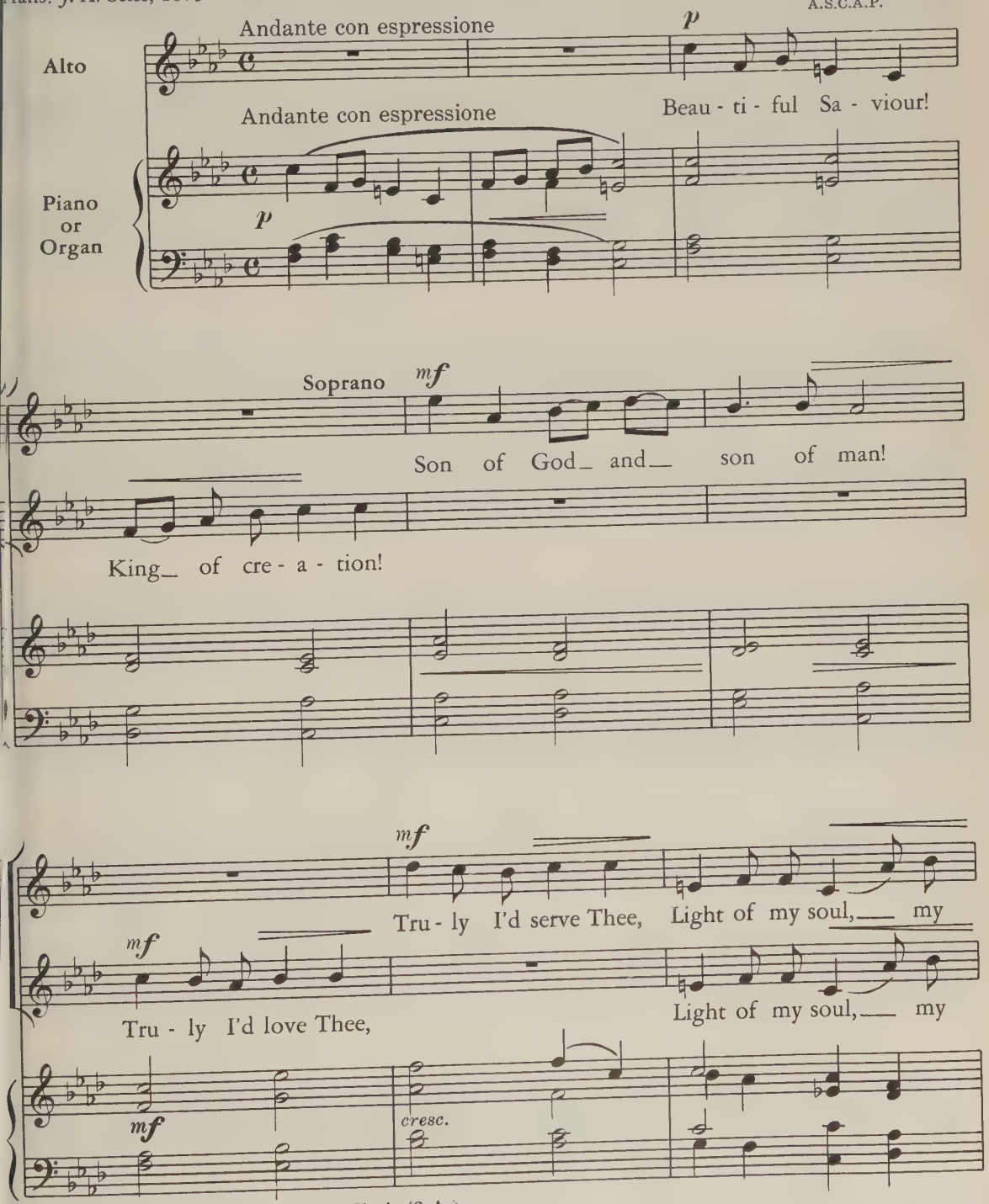

cresc.
hear the heav- en - ly har - mon - ies; For eyes to
cresc.
All Voices
rit.
f a tempo
see the un-seen in the seen; For vis - ion of The Work-er in the
rit.
f a tempo
Ped.
rall.
work; For hearts to ap- pre-hend Thee ev - 'ry - where; We thank Thee,
rall.
cresc.
broader to end
ff *
Lord; We thank Thee, Lord; We thank Thee, Lord!
cresc.
broader to end
ff
*A few Sopranos ad lib.

Beautiful Saviour

For Four-Part Chorus of Mixed Voices (S.A.T.B.)
with Organ or Piano Accompaniment

rom the Field's Hymn Book, 1695
rans. J. A. Seiss, 1873

Melody recorded 1677
Arranged by Carl F. Mueller
A.S.C.A.P.



Also published for Two-Part Junior Choir (S.A.)

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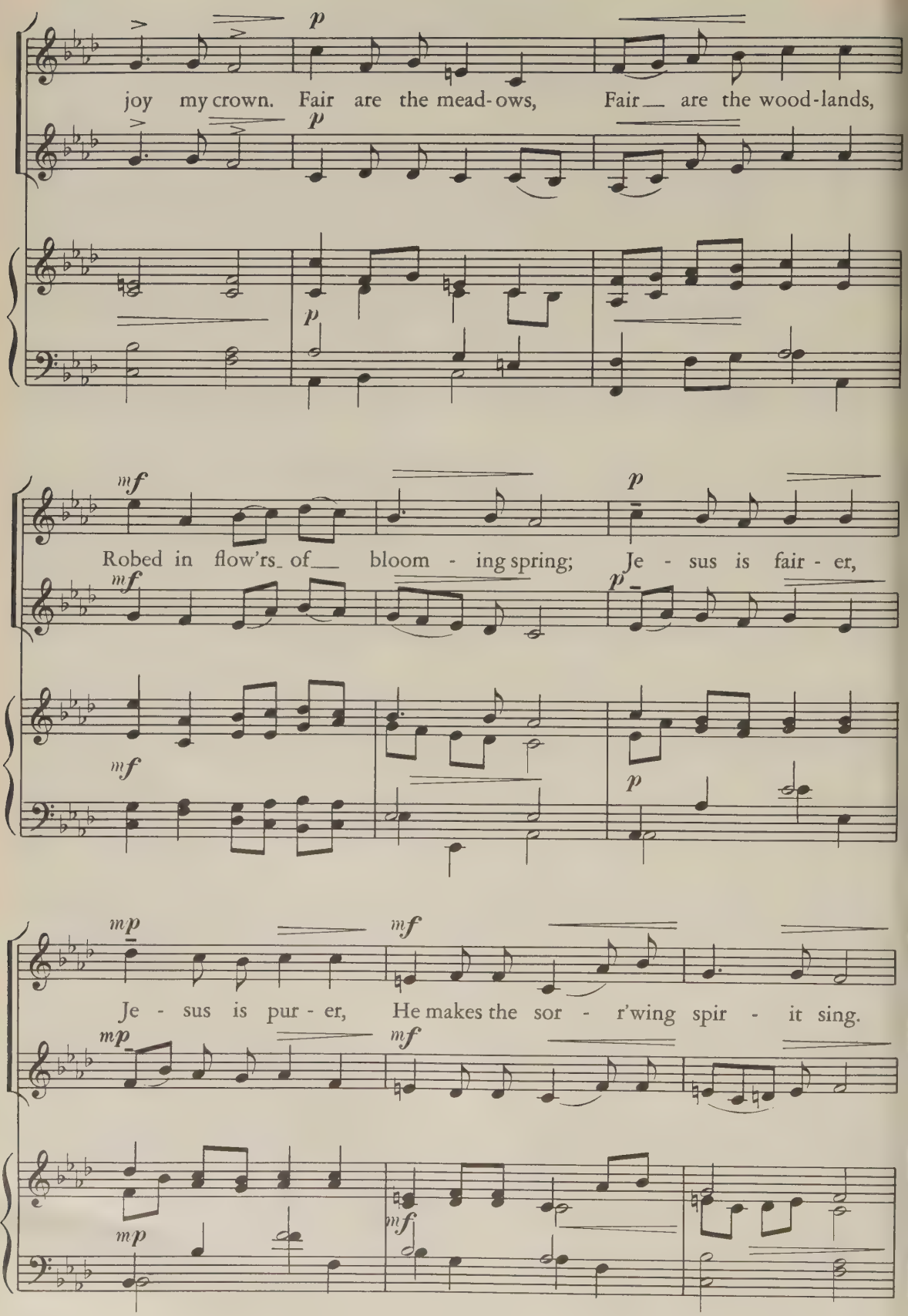
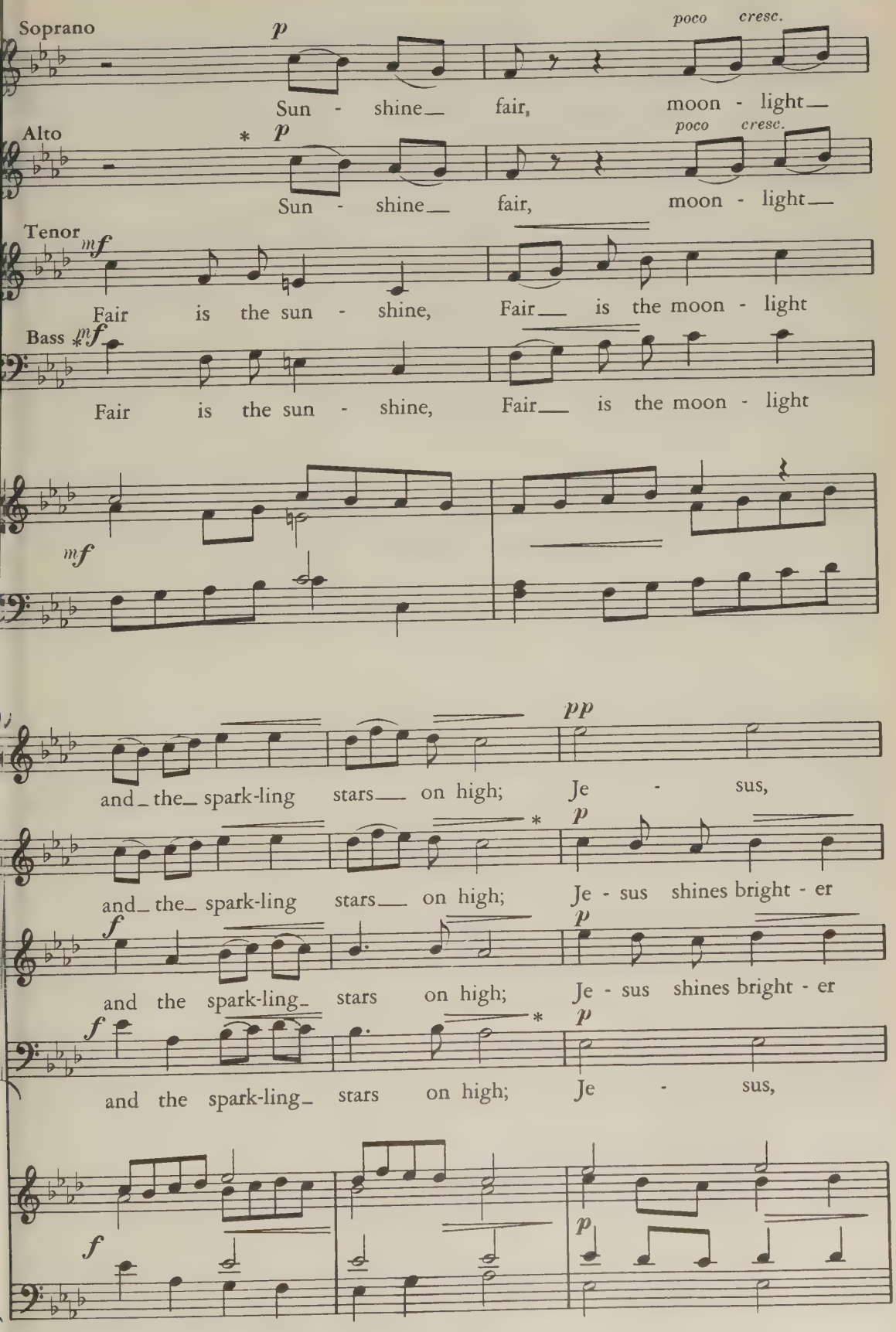
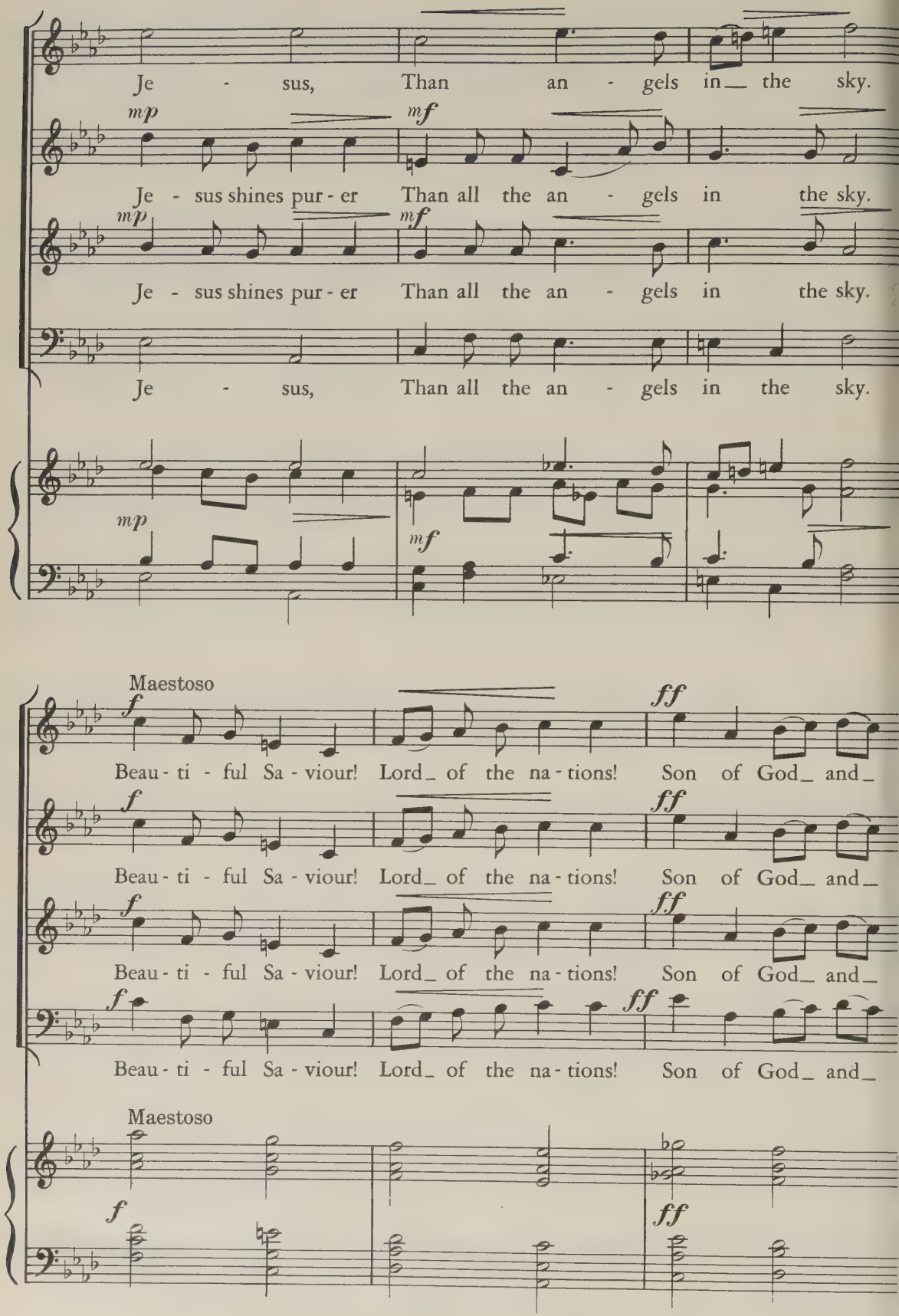
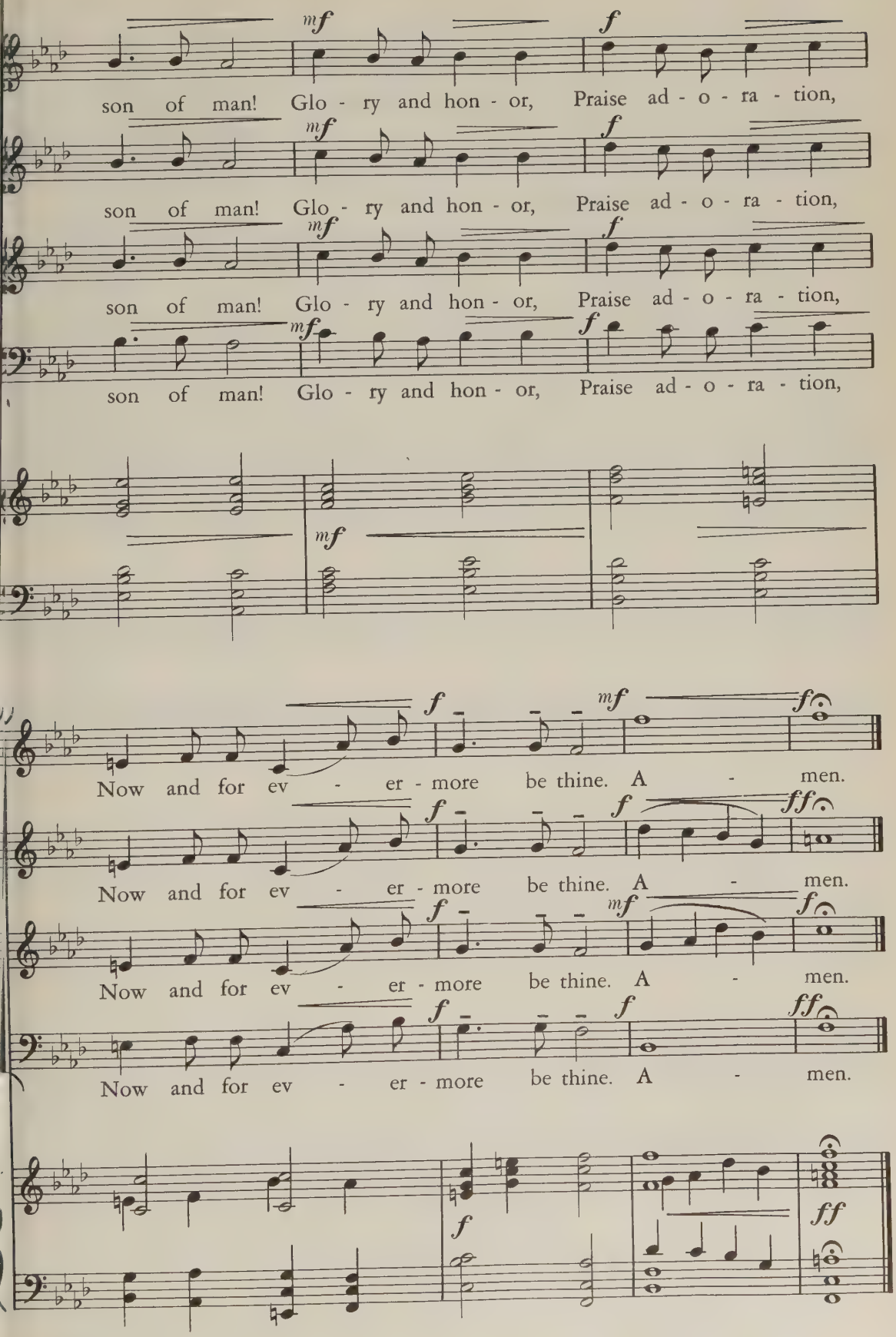

joy my crown. Fair are the mead-ows, Fair are the wood-lands,
Robed in flow'rs of bloom - ing spring; Je - sus is fair - er,
Je - sus is pur - er, He makes the sor - r'wing spir - it sing.



*Passage between asterisks may be omitted by Alto and Bass.


Je - sus, Than an - gels in the sky.
mp
mf
Je - sus shines pur - er Than all the an - gels in the sky.
Je - sus shines pur - er Than all the an - gels in the sky.
Je - sus, Than all the an - gels in the sky.
Maestoso
f
ff
Beau - ti - ful Sa - viour! Lord of the na - tions! Son of God and
Beau - ti - ful Sa - viour! Lord of the na - tions! Son of God and
Beau - ti - ful Sa - viour! Lord of the na - tions! Son of God and
Beau - ti - ful Sa - viour! Lord of the na - tions! Son of God and
Maestoso


mf
f
son of man! Glo - ry and hon - or, Praise ad - o - ra - tion,
son of man! Glo - ry and hon - or, Praise ad - o - ra - tion,
son of man! Glo - ry and hon - or, Praise ad - o - ra - tion,
son of man! Glo - ry and hon - or, Praise ad - o - ra - tion,
mf
Now and for ev - er - more be thine. A - men.
Now and for ev - er - more be thine. A - men.
Now and for ev - er - more be thine. A - men.
Now and for ev - er - more be thine. A - men.
ff

8. MEDITATION

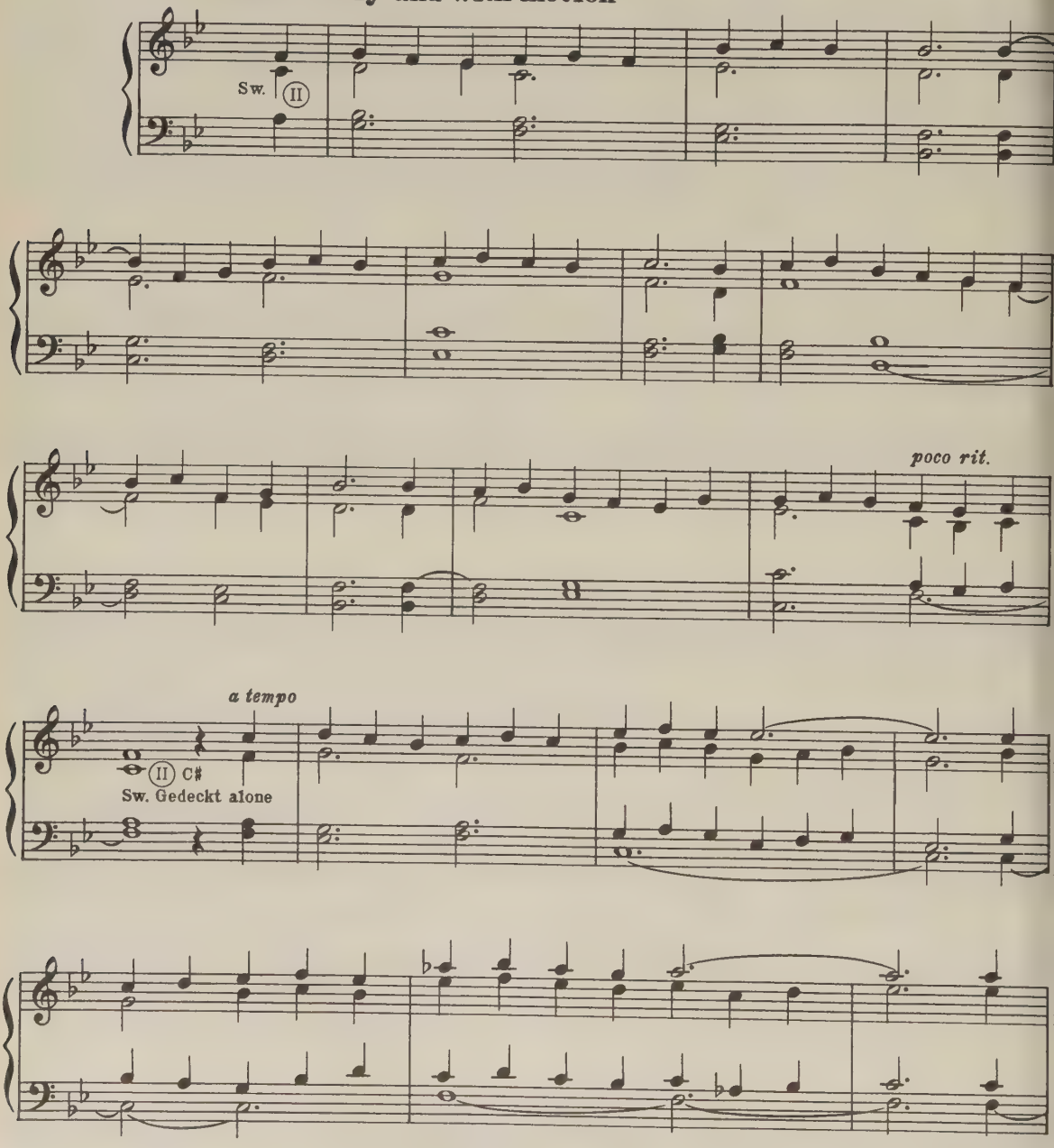
On "Veni Creator"

Hammond Organ:
(II) A# 00 2333 320
[I] A# 00 2201 221
Pedal: 3-2 *(ad lib.)*
On Vibrato I and
Normal Vibrato

Set { (II) A#
[I] A#

Sw. Vox Celeste
Ch. Unda Maris

Moderately and with motion



from *Ten Meditations on Hymn Tunes*
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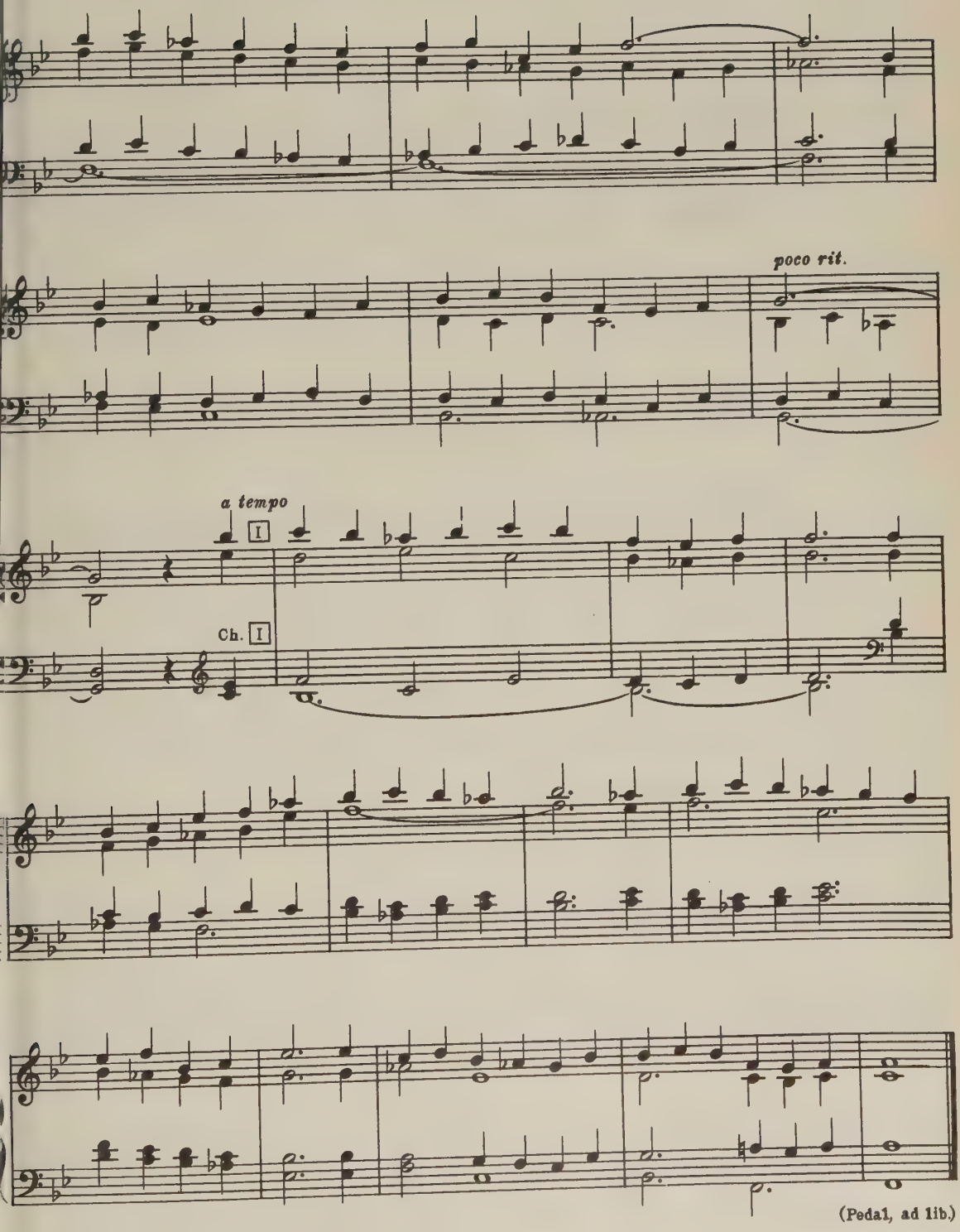
J. Fischer & Bro.

MZH—8824

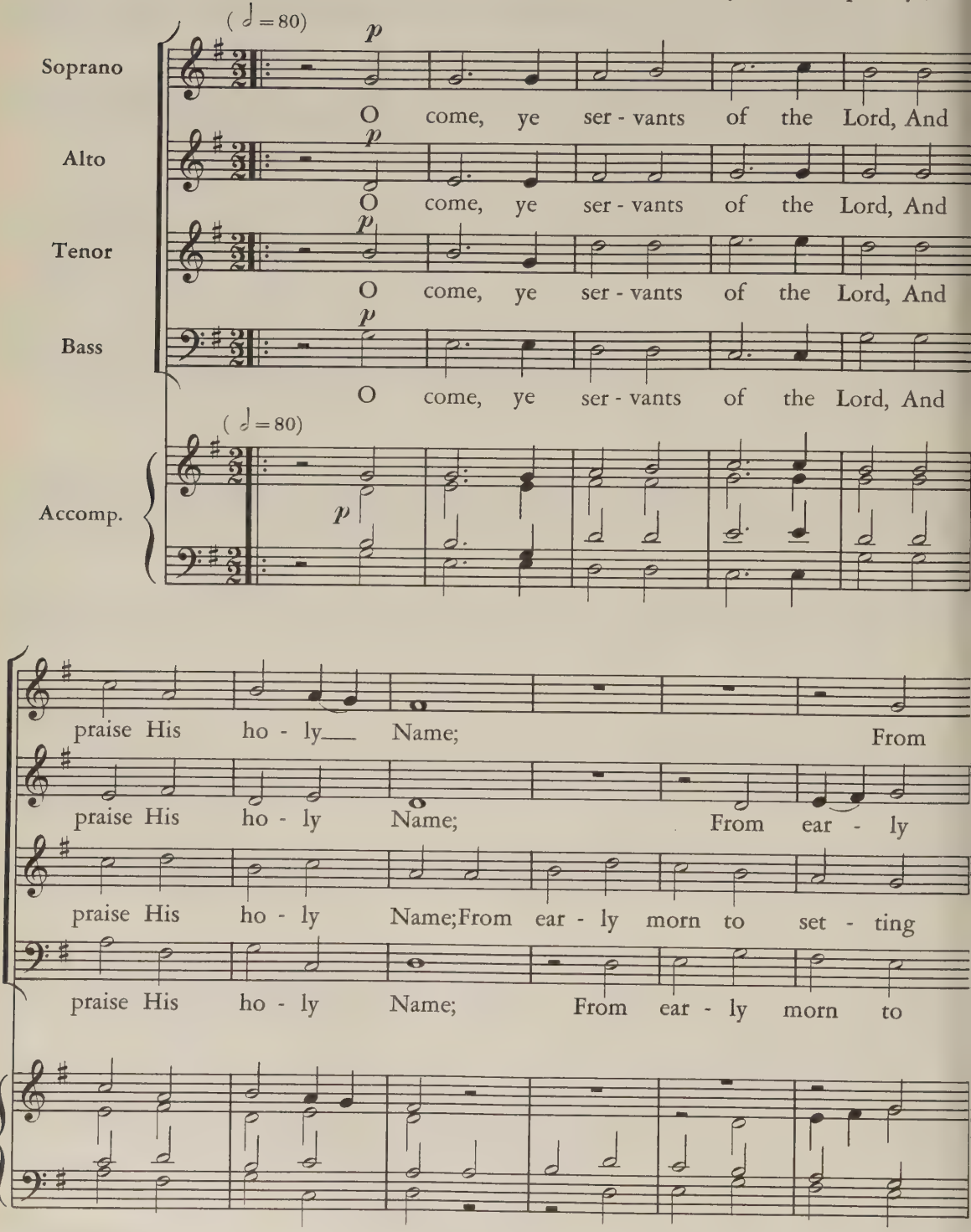
Price $2.00


poco rit.
a tempo
I
Ch. I
(Pedal, ad lib.)

Laudate Nomen Domini

Praise Ye the Name of the Lord

Music by Dr. Christopher Tye, 155


(♩ = 80)
Soprano
Alto
Tenor
Bass
Accomp.
p
O come, ye ser - vants of the Lord, And
praise His ho - ly Name; From
praise His ho - ly Name; From ear - ly
praise His ho - ly Name; From ear - ly morn to set - ting
praise His ho - ly Name; From ear - ly morn to

MZB-C.M.R. 1526

NEW YORK: THE H. W. GRAY CO.

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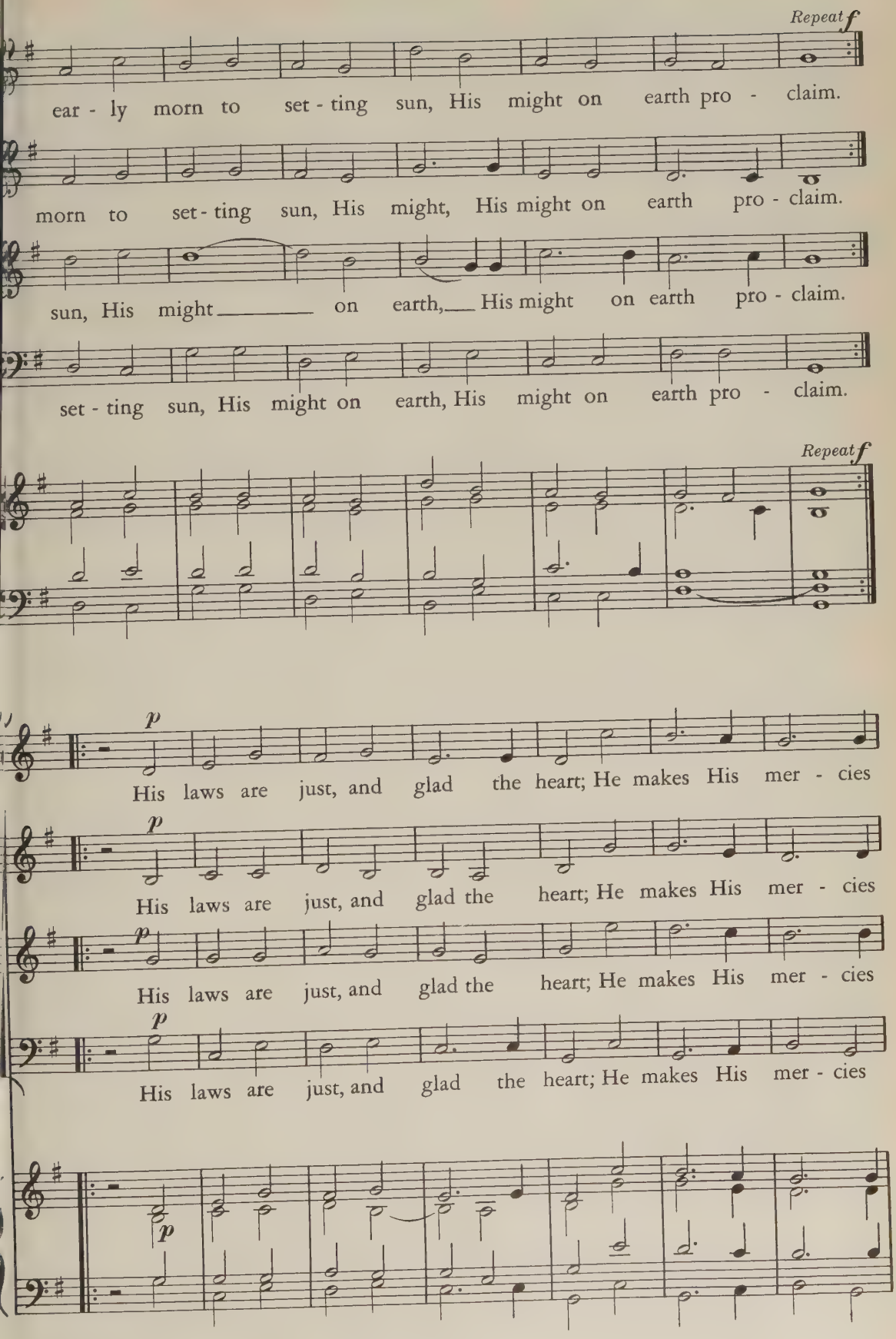
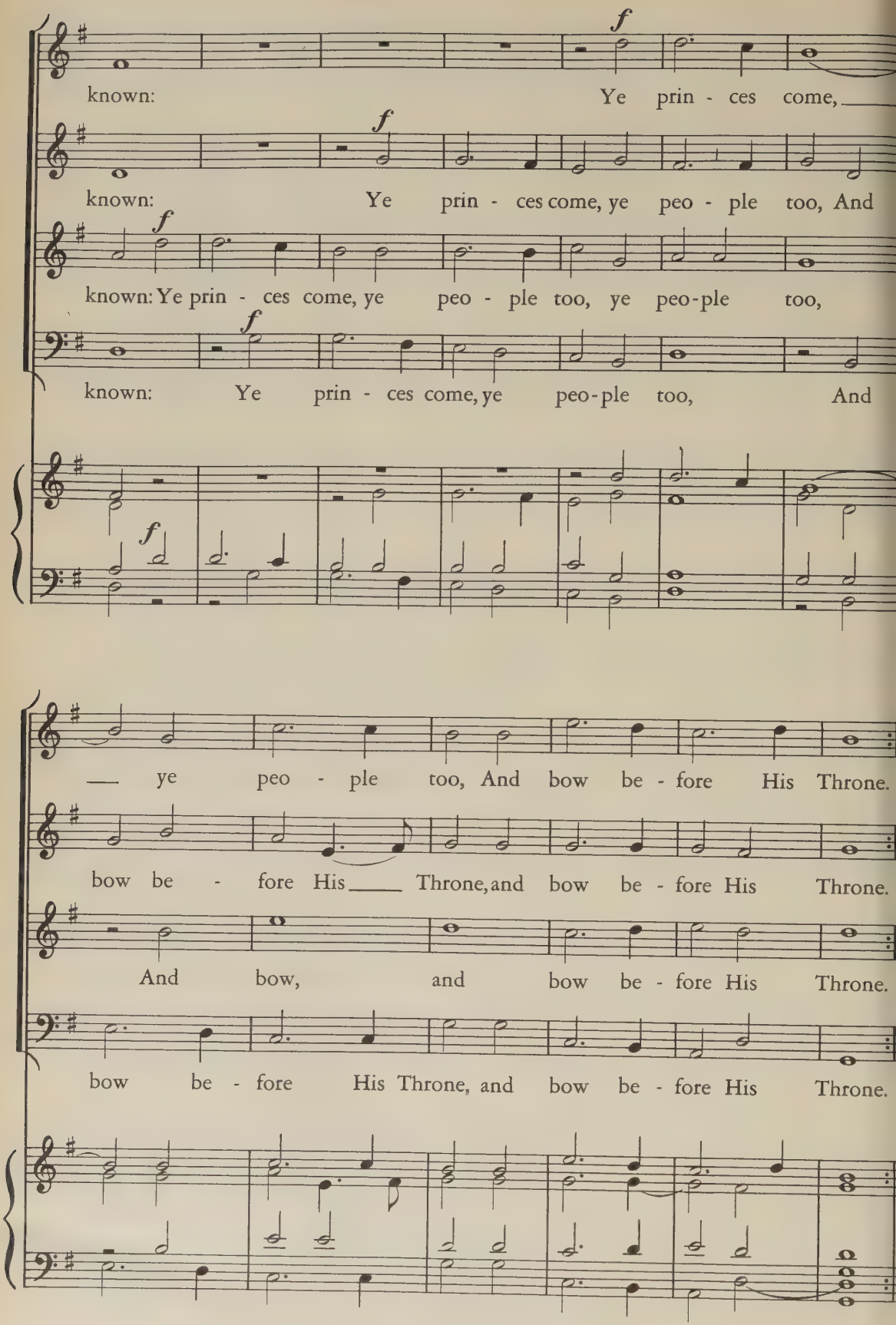
Price 18 cents


Repeat f
ear - ly morn to set - ting sun, His might on earth pro - claim.
morn to set - ting sun, His might, His might on earth pro - claim.
sun, His might on earth, His might on earth pro - claim.
set - ting sun, His might on earth, His might on earth pro - claim.
Repeat f
p
His laws are just, and glad the heart; He makes His mer - cies
p
His laws are just, and glad the heart; He makes His mer - cies
p
His laws are just, and glad the heart; He makes His mer - cies
p
His laws are just, and glad the heart; He makes His mer - cies
p


known: Ye prin - ces come,
known: Ye prin - ces come, ye peo - ple too, And
known: Ye prin - ces come, ye peo - ple too, ye peo-ple too,
known: Ye prin - ces come, ye peo-ple too, And
— ye peo - ple too, And bow be - fore His Throne.
bow be - fore His — Throne, and bow be - fore His Throne.
And bow, and bow be - fore His Throne.
bow be - fore His Throne, and bow be - fore His Throne.

RECORDINGS

The Story of Mozart Told to Young People with Alec McCowen and the Atlas Theatre Company.

Atlas EN 10026 $3.98

This record has excellent possibilities as a teaching tool for older children and young teens. It is based on a good script that is well founded in fact and which involves an excellent selection of music. The whole is well conceived and well produced. Some of the dialogue is spoken too rapidly to understand without script in hand, but a complete, illustrated script is provided. Similar records presenting Bach, Beethoven and Chopin are also available.

Messa Da Requiem by G. Verdi

RCA Victor Soria Series LD 6091 $11.98
LDS 6091 $13.98

RCA's new Soria Series was introduced to us through this album, and what an introduction! Recording and packaging are elegant in every respect. The high quality of this presentation with its overwhelming sense of "presence" and dramatic excitement deserves many superlatives.

Fritz Reiner's control of dynamics and nuance with both orchestra and chorus is superb. The names of the soloists are sufficient recommendation of their ability to meet the extreme artistic demands of the work. They are: Leontyne Price, soprano; Rosalind Elias, mezzo soprano; Jussi Bjoerling, tenor; and Giorgio Tozzi, bass. Despite occasional sharping, Miss Price proves again why she is acclaimed one of our greatest singers. As Bjoerling's last recording before his death, this is surely one of his best. Elias and Tozzi sing their roles with equal effectiveness.

Minor criticisms: the chorus occasionally lacks the kind of sonority we expect from our best professional groups; soloists and chorus take great liberties in departing from the accepted pronounciation of Church Latin.

We have not found more elegant packaging from any record producer. The twenty-page brochure accompanying the album contains four-color reproductions of Signorelli's frescoes of the "Last Judgment;" illustrations of surroundings in which Verdi lived and worked; copious notes on the music, the composer and the recording artists; and a complete libretto in both Latin and English. Highly recommended for your church library.

BOOKS

Makers of Music Novella D. Preston
Convention Press $0.50

A collection of brief biographies of eighteenth- and nineteenth-century German composers written expressly for juniors. Designed as a story-type textbook for classroom use, this little volume can be used effectively with junior choirs. A special section of "Helps for the Teacher" is bound in the center of the regular pupil's book for easy removal if desired. The pupil's text is illustrated and contains puzzles, quizzes and other projects based on the text material.

The Index Donald E. Bodley
Religious Publications, Inc. $1.50

This is a quick, simple guide, correlating material in *The Methodist Hymnal, The Book of Worship* and the Bible. It is organized in three sections: *1*) Alphabetical listing of key ideas, Bible stories and subjects; *2*) Bible passages in biblical order; *3*) Index of Scripture texts in *The Methodist Hymnal.* A highly valuable tool for church musicians, ministers, church school teachers or anyone who plans worship services.

The Art of Music by Cannon, Johnson, and Waite

Thomas A. Crowell Company $8.50

In this magnificent volume three Yale University experts present the position music has occupied in the mind of man since its beginnings. The church musician should not be frightened by the philosophical nature of this book but should study it carefully for his own self-enrichment. How the art of music has been and continues to be related to man's emotions and intellect is tremendously important to the conscientious musician who is trying to lead people in worship. The historical background here presented in aesthetic context is basic to understanding this task. Very rewarding if carefully studied.

summer training opportunities

Ed. Note: The opportunities listed are in addition to the biennial NaFOMM conference August 6-11 at San Diego, California. For details of this conference see April and May issues of MUSIC MINISTRY.

SOUTH CENTRAL REGIONAL INSTITUTE, July 3-8, Mt. Sequoyah, Fayetteville, Arkansas.

Faculty: Robert Scoggin, Roger Deschner, Thomas Granger, Richard Jackson, Claude Ward and Bliss Wiant.

Courses: Music in Christian Education, Fundamentals of Music, Organ Repertoire and Service Playing, Organ Technics and Conducting, Choral Repertoire, The Hymnal in Christian Education, Audio-Visual Resources and Ministers and Their Relation to the Ministry of Music.

Cost: $30.00 to $40.00.

For further information write to Dr. Bliss Wiant, P.O. Box 871, Nashville 2, Tennessee.

NORTH CENTRAL REGIONAL INSTITUTE, July 9-14, Ohio Wesleyan University, Delaware, Ohio.

Faculty: William K. Burns, Rexford Keller, George Gove, Lynn Rohrbough, Philip Dietterich, Dr. and Mrs. Bliss Wiant, Clarence Nelson, Florice Greene, Charles E. Thompson, Claude Ward and V. Earle Copes.

Courses: Music in Christian Education for all age groups, Choral Repertoire and Technics, Organ Repertoire and Service Playing, Organ Technics and Conducting From the Console, Ministers and Their Relation to the Ministry of Music, The Hymnal in Christian Education, Vocal Technics, Fundamentals of Music and Recreation and Music.

Cost: approximately $40.00.

For further information write to Dr. Bliss Wiant, P.O. Box 871, Nashville 2, Tennessee.

SOUTHEASTERN REGIONAL INSTITUTE, July 30-August 4, Lake Junaluska, North Carolina.

Faculty: Caleb Cushing, Winifred Cushing, Joseph Schreiber, Clyde Watkins, Grant Pulen, Richard Jackson.

Courses: Music in Christian Education for Children and Youth, Adult Choir Conducting, Choral Repertoire, Organ and Piano Technics and Repertoire, The Methodist Hymnal and Audio-Visual Resources.

Cost: approximately $35.00.

For further information write to Dr. Clyde Watkins, Box 1178, Johnson City, Tennessee.

CHURCH MUSIC CAMP FOR YOUTH, June 11-17, Cornell College, Mt. Vernon, Iowa.

For high school young people interested in church music. Enrollment limited to 100. Full program of instruction, inspiration and recreation.

Faculty: William Lemonds (University of the South), Paul Beckhelm (Cornell College), V. Earle Copes (Editor, MUSIC MINISTRY) and others.

Cost: $35.00 includes room, board and tuition.

For further information write to Dr. Paul Beckhelm, Cornell College, Mt. Vernon, Iowa.

CHURCH MUSIC WORKSHOP, July 24-28, University of Puget Sound, Tacoma, Washington.

This interdenominational workshop features as faculty: Austin C. Lovelace, Clarence Mader, Richard Alford, Muriel Alford and Charles Fisher.

Cost: $35.00 tuition, rooms $2.00 per night, meals cafeteria-style at reasonable prices.

For further information write to Dr. Charles Fisher, University of Puget Sound, Tacoma, Washington.

choral technics

by LEE W. FISER

Vocal Tone as Related to Pitch and Tuning

Every director of a church choir should make a serious, thorough study of pitch and tuning. He must realize that pitch is set by the composer and cannot be left to the whim of the individual singer in the group. He should also learn that quality of tone, diction, and vocal production have considerable effect upon his choir sounding in tune or out of tune.

Many members of church choirs have never developed their pitch sense sufficiently. Two reasons for this are the singer's lack of self-discipline and the lack of competent training or direction. There are three general types of choir directors: *1*) those who are sincere and work hard but do not have the knowledge of what to do; *2*) those who are not trying and may or may not know what to do; *3*) those who are aware of the problems and who are trying to find ways of solving them. Only this last group will be successful in their choral work.

I am firmly convinced that singing in a choir helps the individual improve his pitch sense if the director is intelligent and competent and devotes a considerable amount of time to singing a cappella. Unaccompanied singing encourages the individual to tune his voice to those of his fellow singers instead of depending on the tones of a piano or organ. A cappella singing also helps rid individual voices of false harmonics that cause poor tone quality. The results are better quality of sound and increased tonal brilliance because the singers are more alert mentally and physically.

Many choir directors say their groups cannot sing unaccompanied without going off pitch and out of tune. Therefore they feel forced to use accompaniment. I have never found a choir that sang on pitch and in tune a cappella that couldn't do the same accompanied. Conversely, I have never heard a choir that could sing well in tune and on pitch accompanied that couldn't do the same a cappella. We kid ourselves by thinking the instrument keeps us on pitch and in tune. Actually, it only covers up these deficiencies. They are still there and the problem hasn't been solved. Although a piano or organ may help some singers realize their parts more easily, the continual dependence upon instruments does not help sharpen the singer's pitch sense. In fact, it might have the opposite effect and encourage lazy, insensitive singing.

Some choral directors claim that when each voice is tuned perfectly on a common chord, all vocal interference is removed. While I cannot agree completely, I have found that increased sensitivity to tuning and pitch will do away with many vocal faults. Indeed, I have witnessed miraculously rapid improvement in voices when individuals suddenly become aware of what it meant to sing in tune with others. The voice becomes freer and the harsh unpleasant quality disappears. When this happens, the entire ensemble senses immediately that something is different. Members respond more easily to direction and are capable of increased dynamic contrasts. They become a vital, uninhibited musical instrument.

Assuming that an individual can vocally reproduce pitches given from the piano, the safest approach to singing in tune and on pitch is through good physical and mental vocal habits. This approach is much more effective than a continual emphasis upon controlling the pitch mechanically. The former encourages the singer to tune instinctively or by reflex because of an awareness of his place in the ensemble. The latter tends to make the singer do things that are incorrect vocally, such as pushing the voice, tightening the throat or locking the breathing mechanism, thus making the voice more unpleasant and less able to tune. I have also noticed the tendency for singers to over-compensate when they try to control pitch mechanically.

It is extremely important to solve the pitch and tuning problem in a way that does not affect correct vocal production. Proper training and direction should increase the individual's effectiveness not only as a choir member, but as a solo singer and as a personality.

BY V. EARLE COPES

ORGAN TECHNICS

Hymn Playing, Part 2

When playing hymns for congregational singing, the organist's choice of registration is of vital importance. Several factors help determine the selection of appropriate stops: tonal resources of the organ, acoustics of the sanctuary, size of the congregation, character of the text and tune, and the occasion for which the hymn is used.

One naturally expects a tune such as "National Hymn" ("God of Our Fathers") to require a more brilliant registration than "Rest" ("Dear Lord and Father of Mankind"). However, the organist must provide tone of the right quality and quantity to lead the congregation effectively in all kinds of hymns.

Foundation stops (principals and diapasons) are the backbone of hymn registration. A predominance of 4′ manual tone leads more effectively than a predominance of 8′ tone. This is because 4′ tone sounds one octave higher than the human voice singing the same note and is therefore more easily heard by the congregation. Add higher-pitched stops for more brilliance, reserving mixtures and reeds for climaxes. Avoid thick, large-scaled diapasons and hooty flutes if possible. Work for a clear, solid but transparent ensemble that encircles the voices of the congregation like a frame around a picture. Roaring bourdons in the pedal cloud and give a false sense of foundation to the ensemble. A 16′ quintaten, violone or metal principal is much better. Avoid celestes, tremolos and 16′ manual tone in hymn registration.

Registration and dynamic changes within a given hymn tune should be subtle, never drastic. To over-interpret the text is as harmful as to be indifferent to it.

Amens should be played at the same dynamic level as the final stanza and always in strict time. These great Christian affirmatives should be played and sung with utmost conviction.

Congregations respond enthusiastically to vital, rhythmic hymn playing, resulting from properly placed accents, especially when these reinforce the rhythm of the text. The organist achieves accent by variety of touch, delayed rhythmic resolution and the choice of repeated notes in chord progressions. The purposeful separation and repetition of consecutive notes of identical pitch in the same voice part is basic to good hymn playing.

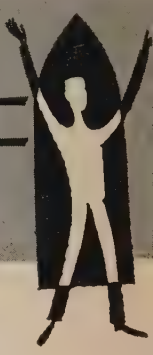
Almost all organists agree that such separation should be made in the soprano line, but here agreement ends. Some organists separate soprano and tenor notes, tying alto and bass; others separate soprano, alto and tenor, tying only the bass. Still others repeat inner voices only on strong pulses.

Actually, no arbitrary rule can be stated. Repetition of inner voices on strong pulses does aid rhythmic vitality, but overuse of this technic in a room lacking reverberation may sound choppy. On the other hand, sluggish congregations usually respond to the repetition of more voice parts and shorter note values with more space between. A variation of this technic is to play all four parts with the hands (repeating only the soprano) and duplicate the bass line with pedals played detached. The 16′ pedal pipes thus function similarly to the bass drum in a marching band. The nature of the individual hymn tune is another guide to which and how many voice parts to separate.

The degree of separation between repeated notes is also subject to varying conditions. Generally (as in the above illustrations), one half the value of the note is taken away. However, slower tempos dictate less space between notes; rapid tempos, more space. Note values may be shorter in highly reverberant rooms; longer in rooms with little or no reverberation. Whatever plan is used, the degree of separation should be consistent within a given hymn tune. (*To be continued.*)

MUSIC IN THE MYF

BY PHILIP R. DIETTERICH



"'I've lost my girl, now what'll I do? Skip my Lou, my darling." With a song and a ing and a skip the whole youth group spins d circles around. Music and motion together ake folk and square dances and play-party mes an appealing and healthful re-creative tivity for youth.

"I thought square dances were only for quares' until the others got me to try one. ow I'm the first one on the floor!" Al's stimony illustrates what can happen when young person overcomes self-consciousness ng enough to try a dance. Of course, it was ae friendly invitation of others and their enouragement as he entered into the activity lus the direction of a leader who taught carelly and clearly which built Al's confidence the point where he was willing to try any ew game, but Al's experience is not unique. Many youth are discovering the joy and wholeome fun of folk games.

Some like to learn folk songs and dances rom countries aided by the MYFund. The ooklet *Treasures From Abroad* (CV $0.25) contains fourteen folk dances from ten different countries. Learning these games not only brings joy but promotes better understanding of others.

And Promenade All by Helen and Larry Eisenberg (TB $1.00) is especially helpful for beginning leaders. It contains an excellent bibliography of books and records of folk dancing and at least one hundred folk games, mixers, and squares. On the back cover is a chart which rates each game as to the degree of difficulty and its particular value for families, older folk, or children. Probably the most valuable basic set of folk dance records is the "World of Fun" series produced for The Methodist Church (CDV 21 records, $2.00 each or $36.50 for complete set). Many of the tunes and games on these records are in *And Promenade All*. Directions for the dances are also included with the records. *And Promenade All* offers some helpful information regarding the use of records and record players. Generally, it is better if the group makes its own music to accompany the dances. Most MYFs have a pianist who can teach the songs which accompany the dances or who can play the piano for the group. Some groups have enough instrumentalists to liven up the dance with real instrumental accompaniments. Fiddles, accordions, and guitars are appropriate instruments for folk music.

"Spectatoritis" is a common disease in our society today. People sit and watch movies and television, or they listen to the radio or hi-fi. It is becoming more and more difficult to get people (and this includes youth) to participate actively in group endeavors. Yet man is basically a social creature, and he needs to be involved with others in constructive group activities. Folk dances are essentially social. They require a co-operative group. In fact, the success of most folk games depends upon the cooperation of every individual. An MYF group may appear to be merely playing "Captain Jinks," but in reality they may be learning to co-operate with each other, to help each other, to be loyal, to be tolerant of each other's opinions, to be fair, or, in other words, to be real social beings. Character values are therefore the by-products of such re-creative play.

The Co-operative Recreation Service of Delaware, Ohio has pioneered in the collection, preservation, and distribution of folk songs and dances. Anyone seeking further guidance or material in this area should contact Mr. Lynn Rohrbough, director, Radnor Road, Delaware, Ohio. This firm has published three books containing about three hundred games: *Handy Folk Dance Book*, $1.25; *Handy Square Dance Book*, $1.25; and *Handy Play Party Book*, $1.25.

Does the fellowship in your MYF need a boost? Try the "Patty Cake Polka!"

MUSIC FOR KINDERGARTEN

PHYLLIS N. MARAMA

Music Permeates the Program

An observer looking in the kindergarten of First Church at almost any time would have been impressed with the spontaneous music of the children. These are some pictures he might have remembered:

Beatrice and Lucille building a train track from blocks and singing, "I've been working on the railroad";

Alice playing wedding in the doll corner and supplying her own vocal accompaniment while she stepped to the "Mexican Clap Dance";

Children making boats from wood at the workbench and singing, "This is the way we sail our boats so early Monday morning";

Boys and girls bursting spontaneously into song as they saluted "The Postman" (1) on their trip to the village post office.

It was a joyous climate in which to live and grow. Yet on occasion this kind of spontaneity needed to be guided and controlled. Betty, for example, came forward with utterly innocent enthusiasm to play an instrument or to sing with gusto until the teacher would necessarily say, "It is good to know you want to do it, Betty, but it is another child's turn now."

And so it was that we grew and learned.

We Learn to Use Instruments

The kindergarten had many musical instruments which the children learned to use with much pleasure. The teacher, however, was well aware that the greatest pleasure depended upon the best and proper use of the instruments. Even though they had been chosen for their sturdiness as well as their quality, she knew that they must not be abused.

Accordingly, several weeks after the opening of school several varieties of instruments were explored. Lucille learned that a triangle might be held by its cord in her left hand while with her right hand she made delightful tinkling sounds as she struck the metal stick gently against the sides. Philip, Beatrice, and Tony each held a different kind of drum, experimenting with a drumstick to produce tones of varying pitch and intensity. Larry and Alice tested the bells and rattles and discovered most interesting results. As each child completed his turn he gave his instrument to a friend who was waiting, not too patiently, to try his skill.

The next step was to use the instruments rhythmically together in small groups. The teacher supplied piano music with marked rhythm—a march like "Ecossaise No. 3" or "Rondo" from *Sextette* (2). "Jingle Bells" made a satisfactory background for wrist and stick bells, and "Rain Song" (1) was just the thing for the triangle players.

We decided that if we began and ended together, our music was more pleasant. No emphasis was placed, however, on directed rhythm "bands" with their noisy discipline. The teacher was anxious to allow the children the joy of expression and to help them develop a degree of quality and discrimination.

Eventually, many instruments were explored for their possibilities. We learned that sand blocks provide an interesting grating sound. Cymbals may be held high and when properly brushed together will be beautifully resonant. And tambourines may be slapped, tapped, shaken gaily, or struck against one's elbow or knee. Every instrument, the children learned, had varying degrees of intensity, and much experimenting helped discover the most pleasing results.

As the school year progressed, we ventured more boldly into musical experiences. Was the music fairly heavy? Drums were the answer. Was it light and feathery? We used triangles. Were some notes loud and some soft? Then we would need to listen carefully and use the proper instrument at the proper time. Thus was discrimination enhanced.

Religious? Yes, for boys and girls became acquainted with the rhythmic pulse of the universe, with the joy of making music together, and with deepening relationships where love was present. Thus do they create bases for knowing God and His plan for His world.

Resource Materials
1. Coleman & Thorn: *Singing Time* (PT $3.00)
2. Glenn: *Play a Tune* (Ginn and Co. $2.68)

MUSIC FOR PRIMARIES

by VIVIAN S. MORSCH

THE music program for primaries should develop a love for music and the ability to use music naturally as a means of expression. So much has to be crammed into the Sunday sessions that music is sometimes neglected.

Many times a church extends its music program only by organizing a choir. Although choirs are wonderful instruments for Christian education, churches are inclined to be overzealous in organizing primaries into choirs before they have learned to express themselves through music. There is a time of readiness for a choir.

Children often gain more genuine pleasure and participate more heartily when music is related to other activities than when there is a specific music period. Interest and appreciation of music gained through this relatedness can later be channeled into special interest groups in music.

What are some of the music opportunities that can be provided for primaries? Let us examine five; two are year-round and three are summer activities.

1) A Weekday Music Experience Group: This group may have any name. Avoid artificial or meaningless terms, such as "cherub" and "angel."

Our weekday group resulted from the needs of our first- and second-graders for additional music experiences and from pressure from parents who knew of the cherub choir vogue. But ours is not really a choir. The group is small—not more than ten children for one adult leader. The program depends on close relationships and interplay of creativity. We have two leaders who work together with the children.

Since listening is the basis for learning music, we play games that involve matching tones and melodic and rhythmic patterns. We tap rhythms on a large primitive drum to which the children respond with bodily movement. Children are encouraged to let the music speak to them individually. Two seldom respond in the same way. Sometimes the children sit quietly, listening to the music and trying to verbalize their impressions. Hymns, organ music, carols and other seasonal music, as well as rhythmic music are included for listening. Singing games also provide experiences in rhythm.

Instruments are kept on a table and may be used for rhythmic interpretation. Included are tambourines, large wrist bells, three bells, and heavy steel triangles. Sometime we use a drum and autoharp.

Singing is another enriching experience. Conversations and stories increase understanding and appreciation of songs. During Advent we sing carols and listen to them on recordings. During Lent we sing Easter hymns and carols. Singing in the primary church school has improved as a result.

Our daily sessions last three-quarters of an hour during the "indoor" season (October to Easter). The musical growth of the children through these informal, small-group activities is phenomenal. When these children are old enough to be choir members, they will have had excellent musical preparation.

2) Extended Session: some churches extend the Sunday church school program for primaries by adding a before and/or after session. We bring primaries back into the church school department at the time of the sermon. Musical experiences are provided. We stress listening, creating songs, and learning songs from the church school curriculum. Some church schools have a pre-school song session for early comers.

3) Summer Opportunities: the church program for primaries should include a carefully planned summer program. All summer activities should include music experiences. Music when thoroughly integrated enriches the total program.

The vacation church school, the day camp, and the backyard program all provide times and places for music experiences. I shall tell you about our experiences with the backyard program.

Our day school held in backyards purposed exploring the growth of primary boys and girls through informal, out-of-door experiences with each other and Christian adults. We were interested in helping parents understand the importance of these relationships in their children's development. A co-leader and I met for two and three-quarter hours on each of ten mornings with four boys and four girls. Two other groups met simultaneously in different locations.

The program was totally unstructured, following the interests and plans of the children. Weeks of preparation and research by the six leaders preceded the school's opening. The parents were sent brochures outlining purposes and listening procedures and activities that

might evolve. The teachers and parents met together before the school began and afterward for evaluation and sharing of observations.

The leaders anticipated the use of stories, music, art, dramatic play, construction, poetry, trips, cooking, and games. My co-leader and I gathered materials, tools, and books for research. We also prepared stories, music, and games. We memorized ten songs chosen for their obvious usefulness in out-of-door activities. Some were merely for fun: "O Susanna," "Lavender's Blue," "This Old Man." Other songs related to things that might happen: "This Is the Way," "I Like to Hop Around on the Green, Green, Grassy Ground" from *Let's Play and Sing* by Justus. We chose singing games: "London Bridge," "Looby Loo." Some songs were selected because it would be fun to sing them with the autoharp at sit-down time.

There were wonderful and creative uses of music during the ten days. Frequent use of song for conversation, for direction, for fun, set a climate for natural and spontaneous song, for creating new words and sometimes new tunes.

Some instruments and materials for tone experimentation were placed on a stone ledge. We did not call attention to these materials. No one appeared to notice the instruments for three days. Joan, a second-grader, who had not communicated with the other children came to the instrument ledge when no one was around. She picked up a tambourine and swung into a graceful dance. We appeared not to notice her. On the following day when the other children were present, she walked boldly to the ledge, picked up the tambourine, and danced. The other children picked up instruments, and a procession of gay instrumentalists followed Joan's lead.

Other children began to experiment with materials. Lynn spent parts of three days tapping on flower pots, arranging them by pitch and playing tunes. Kenny spent time pouring water in and out of glasses and finally achieved enough of a scale to play self-created tunes. One boy decided on next to the last day to make a xylophone; he was encouraged to complete it later.

The children sang as they worked at making boats and play houses. There was little of the wrangling so typical of this age group. Music was woven into the program so completely that it conditioned the relationships between children and gave joy to other activities. We never had a "music period." Had anyone asked the children, "What did you do in music today?" they would undoubtedly have answered, "We did not have music." Yet music expression was a part of every activity. When the boys played ball, we overheard them singing, "Throw the ball" to the tune of "This Old Man."

Although only three of the five opportunities have been described, the application of the experiences to day camp and vacation church school are obvious.

The following books and materials have proved valuable resources for my own use and for developing leaders of primary activities.

Song Collections

Wessells: *The Golden Song Book:* 60 Favorite Songs and Singing Games (GP $1.95).
Seeger: *American Folk Songs for Children* (DD $4.50).
Justus: *Let's Play and Sing* (BB $1.50).
Skip to My Lou: 17 Singing Games (GS).
Songs Children Like: Folk Songs From Many Lands (NC $0.75).
Landeck: *Songs to Grow On* (MW $3.50).
Tobitt: *Ditty Bag* (GS $1.00).

Rhythms and Instruments

Books:
Andrews: *Creative Rhythmic Movement for Children* (PH $7.65).
Lawler: *Simple Instruments,* Association for Childhood Education International, 3615 Wisconsin Avenue, N.W., Washington 16, D.C. ($0.10).
Mandell and Wood: *Make Your Own Musical Instruments* (SQ $2.95).

Films: (Check availability at your nearest film library or write the producer.)
Dance Your Own Way, University of Pennsylvania, State College, Pennsylvania.
Rhythm Instruments and Movement, Encyclopaedia Britannica, 1150 Wilmette Avenue, Wilmette, Illinois.

Record Catalogues:
How to Use Records to Help You Teach and *Records for Schools,* Columbia Records, 799 Seventh Avenue, New York 19, New York.
R. C. A. Victor Educational Record Catalogue, R. C. A. Victor and Camden Records, 155 East 24th Street, New York 10, New York.
Catalogue of Children's Record Guild and Young People's Records, Educational Activities Division, Greystone Corporation, 100 Sixth Avenue, New York 13, New York.
Recommended Records and Books, Children's Music Center, 2858 West Pico Boulevard, Los Angeles 6, California.
Folkways Records Service Corporation, 117 West 46th Street, New York 38, New York.

FOR JUNIORS

by MURIEL ALFORD

MUSIC

The longer, more leisurely days of summer provide much-needed time for reading and study.

The curriculum materials of the church school are a basic reading requirement for the music leader of juniors. Study the teachers' and pupils' books of the Closely Graded and Group Graded Curriculum for juniors, and you will find them both profitable and enjoyable. These materials provide a wealth of biblical information, and they are a source for personal Christian growth. The music leader who knows the subject matter used in the church school can choose more appropriate hymns and anthems.

The curriculum chart on the next page shows the general theme for each unit of study in each of the junior grades.

Listening Experiences

Brief excerpts from Haydn's oratorio *The Creation* are printed in the sixth-grade pupil's book, part 4, pages 56 to 59 (Closely Graded), to illustrate the unit of study, "The Earth, Man's Home."

The material suggests that juniors listen to portions of this great oratorio. Among the recordings available are:

Berlin Philharmonic and St. Hedwig's Choir; Decca DX-138.

Vienna State Opera; Vanguard 471-2.

The leader should listen to the recording in advance and choose appropriate portions to play for his juniors. He should prepare the boys and girls for this experience by asking them to listen for specific things, such as the merry lark and the cooing dove in the soprano aria, "On Mighty Pens" (beginning of part two), and the descriptive music of the sea in the bass aria "Rolling in Foaming Billows."

Papa Haydn

The Austrian composer Franz Joseph Haydn, is known to music students as "Papa Haydn" or "The Father of the Symphony" because he developed the symphony and sonata forms. His happy nature and deeply religious spirit are evident in his music.

At the age of eight Haydn began his musical career as a choir boy at St. Stephen's Church, Vienna. During his thirty years as musical director for a wealthy Austrian family, Haydn wrote much of his greatest music. Few composers have written so many compositions. His works include 104 symphonies, 121 quartets and trios, 42 sonatas, 8 oratorios, 14 operas, and many songs and concertos.

One of his masterpieces is the oratorio *The Creation*, written when Haydn was sixty-five years old. In it he set the story of creation to wonderfully descriptive music.

	Course IV	Course V	Course VI
Oct.-Nov.-Dec. Part 1	I. Learning to Use and Enjoy the Bible (8 sessions) II. The Songs of Christmas (5)	I. The Homeland of Jesus (9) II. The Gospels: Good News Then and Now (4)	I. Understanding the Old Testament (9) II. Because Jesus Cam
Jan.-Feb.-Mar. Part 2	III. The Bible Around the World (Missions) (6) IV. Exploring and Using the Bible (5) V. When Easter Comes (2)	III. A Fair Chance for All (Missions) (6) IV. The Story of Jesus (7)	III. The Church Aroun World (Missions) (IV. Paul, Messenger of News (4) V. What It Means to Christian (Easter) (
Apr.-May-Jun. Part 3	V. When Easter Comes (con't) (2) VI. Our Church (6) VII. The Book of Psalms and Our Hymnal (5)	IV. The Story of Jesus (con't) (9) V. Finding the Truth About Alcohol (4)	V. What It Means to Christian (Easter) (c (5) VI. Our Church and Country (8)
Jul.-Aug.-Sep. Part 4	VIII. How to Know What Is Right (9) IX. Times of Worship (4)	VI. When Christians Adventure for the Church (9) VII. Making Good Will Work Through Prayer (4)	VII. The Earth, Man's H (8) VIII. O Come, Let Us Wor (5)

Curriculum Music

Following are songs to be used with Closely Graded Curriculum, Part 4, for July-August-September. Number 1 indicates songs printed in curriculum materials; number 2, songs suggested by curriculum; number 3, other appropriate songs. Sources are indicated as follows: P: pupil's book; MH: *The Methodist Hymnal;* SW: *Singing Worship;* HJ: *Hymns for Junior Worship;* J: MUSIC FOR JUNIORS.

COURSE IV: IN WISDOM AND IN STATURE

UNIT VIII: HOW TO KNOW WHAT IS RIGHT

1) "God, Who Touchest Earth With Beauty" (P, p. 2); "Dare to Be Brave" (P, p. 26).

2) "I Would Be True" (SW, No. 39; J, May 1961); "Father, Hear the Prayer We Offer" (SW, No. 45).

3) "Father, Lead Me, Day by Day" (SW, No. 42).

UNIT IX: TIMES OF WORSHIP

1) "A Song of Thankfulness" (P, p. 73).

2) "Book of Books" (MH, No. 390; SW, No. 9; J, Oct. 1959); "We Thank Thee That Thy Church Unsleeping" (fourth grade curriculum, part 3, P, p. 43); "Come, Ye Thankful People" (MH, No. 545; SW, No. 124; fourth grade curriculum, part 3, P, p. 80); "God, Who Touchest Earth With Beauty" (P, p. 2).

3) "Come, Thou Almighty King" (MH, No. 2, first stanza only).

COURSE V: THE WAY OF GOOD WILL

UNIT VI: WHEN CHRISTIANS ADVENTURE FOR THE CHURCH

1) "Glad Let Us Be" (P, p. 2); "My Master Was a Worker" (P, p. 48); "O Brother Man" (P, p. 52; J, Feb. 1960).

2) "O Master Workman of the Race" (MH, No. 118; SW, No. 56; J, May 1961); "All People That on Earth Do Dwell" (MH, No. 13; SW, No. 30; J, Nov. 1959); "All Things Praise Thee" (HJ, No. 16); "In Christ There Is No East or West" (MH, No. 507; SW, No. 132; J, Jan. 1960); "O Master of the Loving Heart" (SW, No. 23; J, May 1961); "We Would See Jesus" (MH, No. 113; SW, No. 20); "America the Beautiful" MH, No. 491; SW, No. 111; J, June 1960); "When Jesus Lived in Nazareth" (HJ, No. 84); "For the Beauty of the Earth" (MH,

No. 18; SW, No. 75); "All Creatures of Our God and King" (MH, No. 65; SW, No. 4); "This Is My Father's World" (MH, No. 72; SW, No. 68).

"Let Us With a Gladsome Mind" (MH, No. 81; SW, No. 109; J, May 1960).

NIT VII: MAKING GOOD WILL WORK THROUGH PRAYER

) Response for The Lord's Prayer (P, p. 67); "O Master Workman of the Race" (P, p. 74; J, May 1961).

) "Father, Lead Me, Day by Day" (MH, No. 437; SW, No. 42); "O Brother Man" (P, p. 52; J, Feb. 1960); "O Master of the Loving Heart" (SW, No. 23; J, May 1961); "The God of Abraham Praise" (MH, No. 5; J, Feb. 1960); "All Creatures of Our God and King" (MH, No. 65; SW, No. 4); "At Work Beside His Father's Bench" (curriculum, part 2, P, p. 63; J, May 1961); "Every Man As Friend" (curriculum, sixth grade, part 4, P, p. 51); "Be Strong" (MH, No. 300; SW, No. 62; J, May 1961).

3) "These Things Shall Be," stanzas 1, 2 and 4 (MH, No. 512; J, Feb. 1960).

COURSE VI: WIDER GROWS THE KINGDOM

UNIT VII: THE EARTH, MAN'S HOME

1) "Joyful, Joyful We Adore Thee" (P, p. 10; J, June 1960); "Every Man As Friend" (P, p. 51); selections from Haydn's oratorio *The Creation* (P, p. 57, 58, 59); "God of the Earth, the Sky, the Sea" (P, p. 60).

2) "This Is My Father's World" (MH, No. 72; SW, No. 68); "For the Beauty of the Earth" (MH, No. 18; SW, No. 75); "All Creatures of Our God and King" (MH, No. 65; SW, No. 4); "O God, Who Workest" (SW, No. 35).

3) "The Spacious Firmament on High" (MH, No. 66; J, June 1961).

UNIT VIII: O COME, LET US WORSHIP

1) "O Praise Ye the Lord" (P, p. 64; J, Sept. 1960); "We, Thy People, Praise Thee" (P, p. 74; J, June 1961).

2) "God Speaks to Us" (HJ, No. 74); "For Man's Unceasing Quest for God" (curriculum, sixth grade, part 1, P, p. 45); "Thanks to God" (curriculum, sixth grade, part 2, P, p. 33); "Houses of Worship" (curriculum, sixth grade, part 3, P, p. 16); "All Creatures of Our God and King" (MH, No. 65; SW, No. 4).

3) On page 121 of the teacher's textbook for part 4 several hymns are suggested from SW and HJ.

WHO'S WHO in MUSIC MINISTRY

DR. J. EDWARD MOYER is professor of church music at Wesley Theological Seminary and minister of music at Woodside Methodist Church. (*page 2*)

DR. HELEN R. TROBIAN (Mrs. Albert) is associate professor of music at Wiley College, Marshall, Texas. (*page 4*)

MRS. ALICE F. STACEY is a public school teacher and director of music at Collins Methodist Church, Collins, Ohio. (*page 7*)

DR. JOHN R. VAN NICE is head of the music department at Findlay College, Findlay, Ohio. (*page 10*)

THE REV. MICHAEL DAVES is pastor of First Methodist Church, Addison, Texas. (*page 11*)

DR. JAMES R. SYDNOR is professor of church music, Presbyterian School of Christian Education, Richmond, Virginia. (*page 12*)

EDITH LOVELL THOMAS is author of *Music in Christian Education* and editor of several collections of children's songs. She lives in Claremont, California. (*page 13*)

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JULY

Your Music Calendar suggests service music for special days of the church year and lists anniversaries of hymn writers, musicians and music events.

SUNDAY, July 2:

HYMNS: 496 "God of Our Fathers" • 499 "Lord, While for All Mankind We Pray."

ANTHEMS: Bristol: "O God Beneath Thy Guiding Hand" MZB (easy) • Gilbert: "Turn Back, O Man" MZT (medium).

ORGAN: Peeters: "Festival Voluntary" (from *An Album of Praise*) MZT (medium).

July 4, 1623: William Byrd, noted composer of Tudor England, d. Lincolnshire, England.

SUNDAY, July 9:

HYMNS: 18 "For the Beauty of the Earth" • 35 "New Every Morning Is Thy Love."

ANTHEMS: Chemin-Petit: "Now Let All Loudly Sing Praise" (See May MUSIC FOLIO) • Bairstow: "The King of Love My Shepherd Is" MZT (medium).

ORGAN: Dyson: "God Moves in a Mysterious Way" (from *Variations on Old Psalm-Tunes,* Book I) MZB (medium).

SUNDAY, July 16:

HYMNS: 65 "All Creatures of Our God and King" • 279 "God of Grace and God of Glory."

ANTHEMS: Turner: "Stand Up and Bless the Lord" (See May MUSIC FOLIO) • Roff: "O God of All Beauty" (See May MUSIC FOLIO).

ORGAN: Groves: "Prelude on 'St. Anne'" (from *Twelve Hymn-Tune Preludes for Organ,* Series II) ZS (easy).

July 22, 1853: Louis F. Benson, eminent Presbyterian hymnologist and author, b. Philadelphia, Pennsylvania.

July 24, 1725: John Newton, contemporary of the Wesley's and himself a hymn-book compiler, b. London, England.

Gospel Songs

(*Continued from page 13*)

He might overlook some genuine penitent in need of His mercy and salvation.

A much truer picture of our Master's love and concern is found in this hymn text:

O Jesus, Thou art standing
Outside the fast-closed door,
In lowly patience waiting
To pass the threshold o'er . . .[5]

The second gospel song for discussion is "Holy Spirit, faithful guide," written in 1858 by the New York State farmer, Marcus Wells. Here is the last stanza of this rather widely used song:

When our days of toil shall cease,
Waiting still for sweet release,
Nothing left but heaven and prayer,
Wondering if our names are there,
Wading deep the dismal flood,
Pleading naught but Jesus' blood,—
Whisper softly, "Wanderer, come!
Follow me, I'll guide thee home."

The phrase, "wondering if our names are there," does not sound like Paul in Romans 8:38-39: "For I am sure that neither death, nor life . . . will be able to separate us from the love of God in Christ Jesus our Lord."[6] A much more Christian prospect for old age is given in a stanza of "How firm a foundation" used in some hymnals:

E'en down to old age all My people shall prove
My sovereign, eternal, unchangeable love;
And when hoary hairs shall their temples adorn,
Like lambs they shall still in My bosom be borne.[7]

Frequently it is the tune of a gospel song rather than the text which attracts the affection of singers. And this is precisely what a hymn tune should not do. Its purpose should be to underscore the intent of the text so that there is deeper understanding of the thought. In the better gospel songs, the music does reinforce the drive of the ideas but in the inferior examples the effect of the tune is negative and positively detrimental.

A British musician, Dr. Harvey Grace, in his *The Complete Organist,* gives an imaginary conversation between an organist and his rector about this matter of gospel song music. The rector asks who is to decide that these tunes are bad. The organist replies,

"Most educated people are quite clear as to the difference between the good and bad in

[5] William Walsham How, 1867.
[6] Romans 8:38-39, R.S.V.
[7] K in Rippon's *A Selection of Hymns,* 1787.

rrary and pictorial art. In music, the dis-
ction is equally clear to all who have re-
ved a musical training worth the name.
ey, surely, should be arbiters enough for you.
you realise, too, that music has its gram-
r—a code of rules as definite in most cases
those governing language? You would be
rrified if I suggested that the choir should
g a hymn, the first lines of which ran:

I is a awful sinner,
And you be just the same.

u would point out that although the lines
ntain a statement about which there can
no dispute, the diction is so crude, and
e grammar so hopeless as to render the
mn unfit for use, and I should agree with
u. Do you know that most hymn tunes of
e popular type contain breaches of musical
ammar quite as excruciating to a musician
the above lines are to you?" [8]

How shall we evaluate gospel songs as a
oup? In the first place, we should realize
at opinions concerning the relative merits
nd proper use of gospel songs vary extremely.
r. Waldo Selden Pratt said more than fifty
ars ago in his *Musical Ministries:*

"Much of the criticism of these 'Hymns' is
ckless, both because it fails to note the fact
nat different grades of artistic beauty in poetry
nd music have always been required among
hristians of differing degrees of culture, and
lso because it assails indiscriminately a class
f hymns and tunes that is not homogeneous
nough to be either approved or condemned
n bulk.

"But, on the other hand, the common defense
f even the best of the 'Gospel Hymns' is
ften weak, especially when it appeals chiefly to
heir quick outward success among masses of
eople who are plainly thoughtless and shallow.
Both the attack and the defense should be
more careful.

"The assailants of the system have some-
imes weakened their case by basing it too ex-
lusively on reasons of taste, without showing
now vulgarity is dangerous because more or
less false, and by failing to leave room for
practices that are provisional and transitional
and that are therefore defensible in their place.

"The defenders of this popular hymnody
have a right to urge that hymnody must adapt
itself to actual conditions, that the immature
and uncultivated cannot be driven by force
into a full appreciation of the most highly
poetic hymns or the most highly musical tunes;
but they often very gravely underestimate the
capacity of the popular mind to rise above
vulgar embodiments of truth and to shake
itself free from perverted sentimentality, and
they constantly mistake the zest of animal en-
joyment in a rub-a-dub rhythm or the shout
of childish pleasure in a catchy refrain for
real religious enthusiasm." [9]

In the second place, we should realize that present-day leaders in local churches face problems in the choice of congregational music different from the song leaders in evangelistic enterprises. Most people attending the usual church gatherings have been members for years, having embraced the Christian way long ago. Many of the youth sing or play in the excellent public school choir or orchestra. It is not inferred that we should never sing gospel songs. I am suggesting that we could well be more discerning in the kind of gospel songs we sing and the type of occasion when we announce them. It is conceivable that a song written specifically with adult lost profligates in mind might not be entirely appropriate for a child in the Junior Department who since infancy has been nurtured in a Christian home and Sunday school.

Third, the proportion of gospel songs in the repertoire of congregations will vary from church to church. It will depend partly on the tastes and inclinations of the minister and organist. The educational process must take into consideration the affection which the man in the pew has for gospel songs.

Also it is hoped that evangelists and their musicians will follow the lead of men like the Wesleys who had a serious educational approach to their use of music. If present-day converts were given solid fiber in their evangelistic texts and music, they could be sent to established churches and there hear the same fine music.

In conclusion, we must recognize that gospel hymns are a part of the heritage of American church music. The better ones have a distinct place in assisting the evangelistic enterprises of the Church. However, we must keep a perspective of the total output of Christian hymns and see that our congregations receive a balanced selection of all worthy hymns. Most congregational singing is designed to express the worship of people who have already begun the Christian pilgrimage, whose chief aim is to glorify God and to enjoy Him forever.

Reprinted from James R. Sydnor's *The Hymn and Congregational Singing* by permission of John Knox Press, publisher.

[8] Harvey Grace, *The Complete Organist*, pp. 35-36. London: The Richards Press Ltd., 1920, 1950. Used by permission.

[9] Waldo Selden Pratt, *Musical Ministries in the Church*, pp. 59-60 (paragraphing altered). New York: Fleming H. Revell Company, 1901. Used by permission.

With Sound of Trumpet

(*Continued from page 5*)

TRUMPET AND ORGAN

Bruckner: *Ave Maria* (YP)
Kauffman-Gore: "Six Chorales" from *Harmonische Seelenlust* (MZM)
Rohlig: *Eight Intradas and Chorales* (MZM)
Torelli: *Sinfonia con Tromba* (XE)

THREE TRUMPETS, TIMPANI, ORGAN

Bach: *Two Fanfares and Chorale* (XE)

THREE TRUMPETS AND ORGAN

Bach: *Now Thank We All Our God* (XE)
Buxtehude: *Fanfare and Chorus* (XE)
Karg-Elert: *Nun Danket Alle Gott* (XE)
Lassus: *Providebam Dominum* (XE)

TRUMPET AND STRINGS

Hovhaness: *Prayer of St. Gregory* (XE)
Torelli: *Sinfonia con Tromba* (XE)

FOUR TRUMPETS

Mozart-Ostrander: *Alleluja* (YP)
Trowbridge: *Chorale for Four Trumpets* (XD)
Whistler and Hummel: *Chorale Classics: A Collection for Band* (XF)

FOUR TRUMPETS AND PIANO

Purcell-Ostrander: *Sound the Trumpets* (YP)

BRASS QUARTET AND ORGAN

Bach: *Jesu, Nun Sei Gepreiset* (XE)

THREE TRUMPETS, TIMPANI, SATB

Coke-Jephcott: *Variants for St. Anne* (MZB)

THREE TRUMPETS AND SATB

Hannahs: *Hosanna to the Son of David* (MZB)

TWO TRUMPETS AND SATB

Cassler: *Now Let the Vault of Heaven Resound* (MZU)

THREE TRUMPETS, ORGAN, CHORUS

Bunjes: *A Mighty Fortress Is Our God* (MZM)

TRUMPET, ORGAN, CHORUS

Bunjes: *I Know That My Redeemer Lives* (MZM)
Bunjes: *All Praise to God Who Reigns Above* (MZM)
Bunjes: *Praise to the Lord, the Almighty* (MZM)

TRUMPET, FLUTE, ORGAN, CHORUS

Rohlig: *Praise to the Lord, the Almighty* (MZM)

Travel at Your Own Risk

(*Continued from page 8*)

You'll hear about many good books that have been written to help people such as you. If you are very fortunate, you may see some of the authors themselves in the workshop. Then when you go home—danger again! You may sound like a name-dropper. But what the books say can mean more to you personally if you have seen the authors. You know they are real.

Somewhere on the program there will be a speaker or a leader who is so enthusiastic about his work, so thoroughly dedicated to the ideal of a ministry of music, that a little of his belief may rub off onto you. Now, here is a *real* danger. When you go home with that new look, will your choir recognize you? Are you sure you will recognize yourself? What has happened to the "reluctant dragging"?

That little spark of inspiration is like a bit of yeast in a measure of meal. Just give it the right degree of warmth, and before long the whole thing has changed in character and consistency as well as purpose.

It could happen to you!

REMEMBER THE COPYRIGHT

LAW TO KEEP IT WHOLLY!

Fanfare!

Are you interested in a career as a church musician? You will appreciate the late Hugh Porter's thorough discussion of this subject in next month's MUSIC MINISTRY. *One and All in Joyful Song* by Rosemary Nixon relates the music activities of a group ministry in rural New England.

Just in time to help choir directors plan their music for next season comes Joseph Beaver's article *Selecting Church Music.* And, in the lighter vein, we'll have a delightful surprise pictorial, *All Creatures . . .*

We will welcome a new writer for the hymn appreciation column, Alfred B. Haas, who is on the faculty at Drew Theological Seminary; and a discussion of *The Brass Quartet in Church* continues Helen R. Trobian's series.

Music Folio features a Christmas gem for combined choirs by Dale Wood, an advent anthem by Richard Warner and two general anthems: *Praise Ye the Lord* by Vulpius-Ross and *God Himself Is With Us* by Charles L. Talmadge. Organists are introduced to the collection *Music for the Communion Service.*